No. 8.]

THE ART

OF

MINIATURE PAINTING,

COMPRISING THE

NECESSARY INSTRUCTIONS FOR ITS ACQUIREMENT.

BY

C. W. DAY.

REVISED, PARTLY RE-WRITTEN, AND ILLUSTRATED BY

MAY TAYLER.

EIGHTEENTH THOUSAND.

Ars probat artificem.

WINSOR & NEWTON, Limited, RATHBONE PLACE,

LONDON, ENGLAND.

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CONTENTS.

	PAGE
Origin of Painting Miniatures	9
Ivory	9
Brushes	11
Prepared Ox-Gall, etc.	12
Colours used in Miniature Painting	13
Palette	13
Carmine	13
Rose Madder	13
Crimson Lake	14
Alizarin Crimson	14
Venetian Red	14
Light Red	14
Fair Complexion	14
Scarlet Vermilion	14
Chrome Yellow	14
Indian Yellow	15
Roman Ochre	15
Yellow Ochre	15
Cadmium	15
Aurora Yellow	15
Aureolin	15
Cobalt	15
French Blue	15

PAGE

Prussian Blue 15
Indigo 16
Sepia 16
Brown Madder 16
Burnt Sienna 16
Burnt Umber 16
Lamp Black 16
Chinese White 16
Compound Tints 17
Purples 17
Greens 17
Green as a Colour... 17
Orange 17
Browns 17
Blacks 18
Gold 18
Painting a Miniature 19
How to Cut an Ivory 19
Outline of Work 20
Position of the Head 22
Colours used to obtain Flesh Tints 25
Shadows 26
Colours used for Shadows 26
Half Tints 27
Eyes 28
Colour of Eyes 28
Cheeks and Lips 29
Neck and Bosom 29

PAGE

Hair 30
Flaxen Hair 30
Auburn Hair 30
Chestnut Hair 30
Mouse-coloured Hair 30
Bright Red Hair 30
Black Hair 31
Grey Hair 31
Lights and Shadows on Hair 31
Eyebrows 32
Ears 33
Drapery 33
Backgrounds 35
Gum on Miniatures 36
Harmony 36
Finishing Touches 37
Expression in the Eye 37
Blotting Paper 38
Stippling 39
Reflections... 39
Miniatures on Paper 41
Conclusion... 43

PREFACE.

In revising, partly re-writing, and illustrating Mr. C. W. Day's most excellent work on the Art of Miniature Painting, and preparing the following pages for the press, I assume the knowledge of my readers of the groundwork of the artist's profession, but of none of the Art of Miniature Painting. My desire is, therefore, to set forth the principles of this Art, to treat of the materials used, and the process of using each in the most simple manner possible; following through the various stages, step by step, the methods of our great dead and living Masters. I hope that in having these examples before me, in carefully explaining each phase of the work of this Art as it is done in the present day in order, I shall thus successfully and thoroughly have brought home my subject to the understanding of my Readers.

May Tayler,
Member of the Society of Miniaturists.

London: June 1905.

PAINTING A MINIATURE.

The term Miniature is derived from the Latin *minium*—red lead—the connection being found in the fact that the Art of Miniature Painting developed from the practice of illuminating initial and other leading MSS. with red lead and vermilion; the small figures introduced into such illuminations were called by the Italians *miniatura*; and hence, when the practice of separately painting minute portraits arose, they were known by the same name.

There are three kinds of materials on which miniatures are painted, namely, vellum, ivory and paper. The last two being the most used in England, I shall confine my remarks to them, and of these principally to ivory.

IVORY.

The choice of an ivory upon which to work is quite an important matter. There are two sorts in use, hard and soft; but as the latter is absorbing, and therefore requires much more tedious working, being most difficult to wash colour upon, I do not recommend it. Choose a hard ivory, be sure it is

quite free where the face and neck are to come from streaks, scratches, or blemishes of any kind. For the dress and background the striated, vertical grains do not matter, as so much colour will be used probably they will not be observable. A good way to test whether an ivory is suitable for the work about to be done upon it is to hold it up to the light grain-ways, and look into it thoroughly, turning it from side to side; it will then also be observed that there is a wrong and right side: one, the wrong, being rather rough, the right being smooth.

There are various tints of the ivories which are used in Miniature Painting, ranging from white, or *bleached*, used only for very fair children or women, to warm, darkish cream, which is that which is usually chosen with advantage for brunette complexions; but it is the light creamy tint which is generally best for all purposes.

Ivory properly prepared for use is now to be found in all artists' colour shops; and as it is, few, if any, miniaturists prepare their own, doing so is a mere waste of time, and is therefore to be avoided. The postal arrangements of the present day being so quick and perfect, they bring all things within easy reach of those living in the country and abroad, and thus to artists also, to whom preparing their own ivories was at one time necessary, owing to possible difficulty in getting any ready prepared out of the large towns.

Should ivory get yellow by time or by being shut up in the dark, wet it with clear water on both sides and put it to dry in the sun; this will effectually re-bleach it.

BRUSHES.

Sable brushes are indispensable for Miniature Painting, the short *red* sables which have been brought back into use again lately by Messrs. Winsor & Newton being far preferable to any other kind. It is therefore specially advised to use these only, as owing to their being capable of holding more colour, and coming to better points, it will be found that the work for which they are used progresses far more quickly than it did when the long sables only were to be obtained.

Camel Hair Brushes are almost worthless, as they have but little elasticity.

The size of a brush used depends solely upon which part of the miniature it is to be worked. For the first, or "shadow," washes in the face, hair, drapery, etc., a No. 5 or 6 is best, as thus that broadness of touch so necessary in the general effect of a portrait is quickly arrived at, and which, by using a smaller brush, it would be much more difficult to obtain.

PREPARED OX-GALL, Etc.

This preparation is not often necessary for ivory, though it is indispensable for greasy paper. There are occasions, however, when it must be used also on the former substance when working over a colour in putting in shadows. This is specially noticeable when lamp black has been used.

A glass muller, a ground-glass slab, and a small palette knife (these latter articles are for those only who grind and mix their own colours—a practice not to be commended, as those bought ready prepared could not possibly answer their purpose better) will be required. Also a bottle of gum-arabic, not too thin, a tracing point, which must not be too sharp, or it will indent the ivory and make a line or scratch which it will be difficult to paint over ; and lastly, a scraper, to soften too deep tones, to delineate hairs and some of the higher lights, and for which nothing answers these purposes better than an ordinary sharp penknife, carefully used.

COLOURS.

Now as to Colours. They should be the very best which you can get. Those supplied by Messrs. Winsor & Newton, Ltd., I have used for many years, and I consider them incomparable. One can afford to use the best only, for a set required for use in Miniature Painting in half-size cakes ought to last almost a lifetime, and that, too, to an artist who is constantly at work.

The best palette to work with should have the following colours :—

Carmine, Rose Madder, Crimson Lake, Alizarin Crimson, Venetian Red, Light Red, Fair Complexion, Vermilion (scarlet), Chrome Yellow, Indian Yellow, Roman Ochre, Yellow Ochre, Cadmium, Aurora Yellow, Aureolin, Cobalt, French Blue, Prussian Blue, Indigo, Sepia, Brown Madder, Burnt Sienna, Burnt Umber, Lamp Black, and Chinese White. To treat each separately, and so as to make this lesson to Miniaturists as simple as possible, I shall write a short description of these colours separately, in order.

Carmine.—This well-known brilliant crimson possesses great power in its full touches, and much clearness, too, in its pale washes, although not equalling the Pink or Rose Madder in this latter quality. It also flows and works well.

Rose Madder.—This is a very delicate carnation tint that is quite indispensable to all Miniaturists on

account of its permanence, and it is much clearer in its pale tints than either Crimson Lake or Carmine.

Crimson Lake.—Very similar in its character to Carmine, but wants the extreme brilliancy and richness of the latter. It is most useful for mixing with the various tints in draperies.

Alizarin Crimson.—Where permanence and depth of colour are required this pigment is greatly superior, for this reason, to Rose Madder, which latter was previously the only one available for the purpose, although lacking in intensity. It has a slight brownish tint, and is thoroughly durable.

Venetian Red.—An invaluable, permanent, and beautiful colour. Its tints, though not bright, are clear. Mixed with Cobalt it makes a fine pearly grey.

Light Red.—A clear and transparent low-toned red, similar in character to Venetian Red, with somewhat more of an orange tone.

Fair Complexion.—It is Mr. Praga's opinion, and I entirely agree with him, "that no Miniaturist's palette is to be considered complete without this tint." I use it generally in place of Light Red, as it has a brighter and fresher colour, and mixed with Cobalt it makes a beautiful neutral tint.

Scarlet Vermilion.—Rather a heavy colour, wanting in transparency, and which must be used but very sparingly.

Chrome Yellow.—A body, or opaque colour, brilliant and indispensable for heightening light;

but, like the above, must also be used very sparingly, as it is not permanent, being liable to blacken.

Indian Yellow.—A fine, rich yellow, which is permanent and works well. It makes a good flesh tint mixed with Venetian Red and Rose Madder.

Roman Ochre.—Is used for dark flesh-colour and draperies.

Yellow Ochre.—A subdued yellow. Most valuable mixed with Rose Madder for very fair complexions; also with blue for shadows, etc.

Cadmium.—This is a beautiful, powerful orange yellow, brilliant and nearly transparent. It is the best to use to obtain an orange hue.

Aurora Yellow.—A brilliant and opaque variety of Pale Cadmium, which forms a perfect substitute for Chrome Yellow in Miniature Painting.

Aureolin.—This is a very beautiful and delicate yellow, transparent and permanent.

Cobalt.—One of the most necessary colours in Miniature Painting. It is a clear, bright blue, which washes in well, and is useful in every way.

French Blue.—Darker than Cobalt, and of great depth. It is permanent, resembles much the tint of Genuine Ultramarine, not quite as pure and vivid, but generally more useful, as it washes and works well.

Prussian Blue. — Much used in miniature draperies, useful also to represent blue velvets, and when mixed with Carmine all the varieties of purple, violet, and marone velvets may be obtained by it.

Indigo.—A useful colour in compound tints.

Sepia.—A valuable cool, brown pigment, its pale washes being very clear; while, mixed with other colours, it affords a series of valuable tints.

Brown Madder.—A rich lakey, russet brown, affording equally the richest description of shadows and the most delicate pale tints. It forms a very soft shadow colour with Blue for the deepest tones in flesh.

Burnt Sienna.—A rich, transparent brown orange, useful in warm complexions.

Burnt Umber.—Useful in hair and draperies.

Lamp Black.—An opaque black. Excellent for mixing with Chinese White as a body colour. It is the ground for a black coat, having a very strong body that covers every underlay of colour readily.

Chinese White.—It excels every other white pigment which has hitherto been used as a water-colour, having a fine body, working well, and being quite permanent. It has been introduced by Messrs. Winsor & Newton. It is the very best one can use for highest lights, draperies, etc., and being an oxide of zinc it cannot change and become black as some other pigments do.

COMPOUND TINTS.

As this treatise is a *lesson* from beginning to end, it is as well to mention at this point how the artist can obtain those various tints known as Compound, *i.e.*, mixtures of two or more pigments together, and which form Purples, Greens, Orange, Browns, Blacks and Golds:—

Purples.—Carmine, or Lake and Indigo, or Carmine and French Blue form dark purple. Carmine and Cobalt a lilac purple.

Greens.—Indian Yellow with Indigo or Prussian Blue will form a dark green. Roman Ochre, Indigo and Sepia will form a dull, drab green. The shadows of green are often of a reddish colour (Venetian Red or Lake, mixed with Sepia.)

Green is a very powerful and, if used in large masses, disagreeable colour; but those composed of Roman Ochre, Indigo and Sepia, or Yellow Ochre, Indigo and Cobalt are useful in backgrounds for toning down the otherwise glaring effect of a warm colour, such as the scarlet used in military uniforms, or to take off the hard look of a black or dark coat or dress.

Orange.—Cadmium mixed with Carmine and Lake form an orange tint, the shadows being given with Carmine or Lake, qualified with Sepia.

Browns.—While Sepia and Burnt Umber are the principal browns used in Miniature Painting, a very rich one can also be composed of Sepia, Lake, and a little Indigo.

Blacks.—Indigo, Lake, and Gamboge form a transparent black. Lamp, or Ivory Black, an opaque black, which is used for black velvet or coats, the lights of which are made by mixing with it Chinese White.

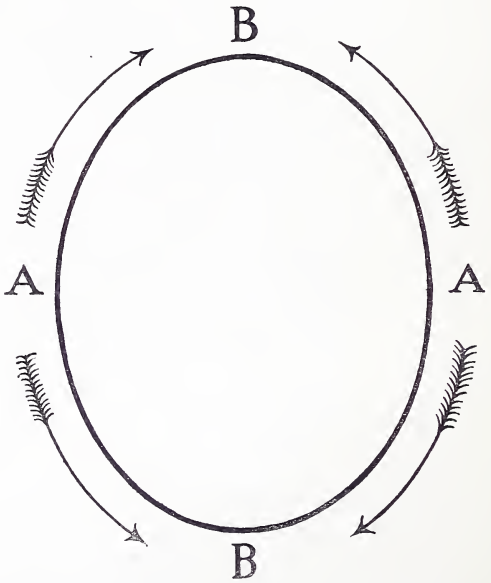
Gold.—For the local colour of gold lace, etc., Roman Ochre will be found bright enough, as gold is really a quiet colour, the shadows seen in it being put in with Burnt Umber; and should the coat be red a little vermilion will come into the reflections, while the high lights are shown by using Chrome Yellow mixed with Chinese White and toned, where necessary, also with Burnt Umber.

PAINTING A MINIATURE.

HAVING discussed the materials necessary to be used in painting a miniature with his master, the learner now proceeds to work, the model being in position, and the ivory—a No. 4 (Winsor & Newton's) is a very good general size—is chosen. This being semi-opaque it is absolutely necessary to put a white substance underneath. A few thicknesses of writing-paper gummed together about one inch from the edge and then to the ivory answers this purpose admirably, otherwise the painting would have a bluish tint, which would be altogether wrong.

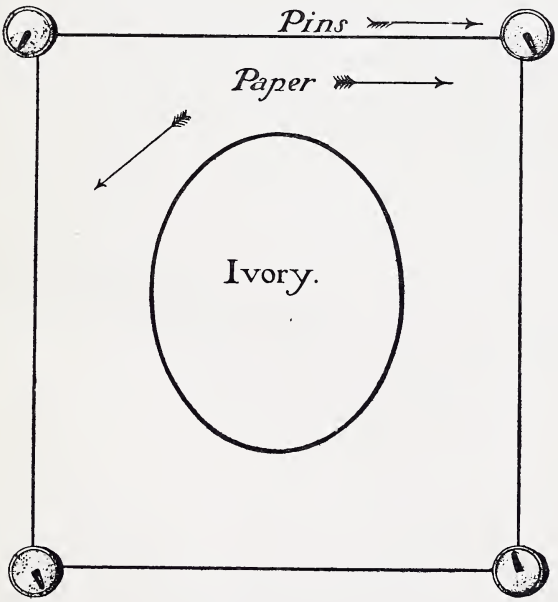
Should the shape decided upon for the miniature be a circle or an oval, it is strongly recommended that either is cut first before beginning to paint. Any artists' material Firm will do this for the small charge of 3d. or 4d. Cutting the ivory to the desired shape by the artist is not advisable, for, though it is really a very simple process, ivory being hardly any thicker than a sheet of thick writing-paper, all the same there *is* the proper way of doing it, and a proper instrument, which an artist does not usually possess, but which is far better than the pair of scissors which he would use. Should he,

however, decide on cutting it for himself he is to avoid cutting with the grain of the ivory; for should not this knack be understood the result will be splitting. Hold the ivory up and proceed to cut it with a sharp scissors, starting from the part marked "A" in the following diagram—



and going round the oval towards "B"; then reverse the ivory, and from "A," or the middle, cut round to "B," or the top. It is far the best plan to cut out the desired shape before any work is done, for splitting a highly-finished piece of work would be very disheartening to a beginner. The ivory

oval in shape, now being gummed to the thicknesses of paper about one inch from the edge, a margin of paper is thus left all round for the purposes of pinning it to the desk, book, or whatever is chosen to place it on for painting, and for trying the effects of the various tints before putting them on the ivory, the appearance of the latter on the desk ready for work being thus :—



Another great advantage in having the ivory cut first is, the artist can at once judge which is the best size and position for the head which he is

about to paint. These details having been carefully attended to, and the model being now in position, the drawing in of the outline is commenced. To get this correctly is an important, if not the most important, step in the painting of a portrait; no likeness is possible without it. It is not a bad plan for beginners to make first a good clear outline on a piece of ordinary drawing-paper, putting it then under the ivory, which is semi-opaque, and with a sable pencil trace it on in Venetian Red. A good clear outline of each feature will thus be obtained, which will in no way interfere with the subsequent working of the miniature. On no account is a lead pencil ever to be used; the marks, however faint, would be sure to work up through the colour in the form of a hard gritty line. In recommending a sable brush with which to trace the outline, in preference to a "tracer," it obviates the smallest chance of the ivory being scratched or indented, as it is possible it would be in using the latter.

The outline on paper being completed, there will be no difficulty when tracing it on to the ivory in deciding which is the best position for placing the head in the miniature. And it is to be remembered that it always looks best placed high, the chin about equidistant; this in painting merely the head and shoulders is applicable to *any* sitter, as it does not suggest the natural height in one way or another. It is only when it includes below the waist that it counts.

The outline completed on the ivory appears thus (Plate I.) :—

PLATE I.

Generally speaking, if the head be not placed in the middle of the picture, it should be allowed a little more space in front than otherwise. Drawing, too, of the head and body in the same line is very much to be condemned, as it gives a stiff appearance

which is unnatural; turn the figure slightly away from the face as to be seen in the illustrations, so as to give it a marked though not a great variation—not too great, lest it looks strained, or have the appearance of too much motion—a great mistake in all mere portraits, especially those on so small a scale as miniatures.

The first stage of the miniature being now completed, the drawing having been revised (the revision should be made constantly) and found satisfactory, the learner begins to paint. As every artist sees Nature with different eyes to his fellow, it is quite impossible that each is to be expected to abide by any hard and fast rules as to the formation of the palette. It is well to use as few colours as possible, and to use them according to what the artist himself sees. The colours, however, which are recommended in this work are those used by the greatest living Miniaturists, and they produce every effect which may be required, beginning with the local flesh colour, which must be washed in in delicate tints over all the flesh with a large brush (No. 5) before the shadows and half tints are put in. It must be remembered that ivory is not generally absorbent. It is not an ordinary water-colour surface, from which you can take off superfluous colour, upon which you are working. The artist must at once make up his mind what he wants to do, and that the colour which he puts on will remain—at least as far as the general effect is con-

cerned. The nearest approach to flesh colour is composed of either of these following compounds: Very fair complexions, Rose Madder and Yellow Ochre; ordinary complexions, Venetian Red, Indian Yellow and Rose Madder—mere dashes of each mixed in a whole. This general tint is to be left *untouched* in the rest of the work, those used for the modelling of the face, neck, and arms being worked into it, in the portraits of women and children, with the best possible results. With men, whose flesh tones are naturally more hard and weather-beaten, Roman Ochre, sparingly (all Yellows in flesh must be thus used, as they are very powerful), is used instead of Indian Yellow. These are, however, to be used as general principles; every face has some peculiarity of colour in it, which it is the business of the artist to observe and to imitate.

SHADOWS.

In Plate I. merely the outline of what the work should appear at this stage has been shown. Being now satisfied that the local colour which has dried in is the same as that of the general flesh tint of the model, proceed to wash in the shadows above the eyes, the shadowed side of the nose and face, under the lower lip, and those of the neck and jaw, using for this purpose Brown Madder, Cobalt and Yellow Ochre, or Venetian Red, Cobalt, Rose Madder and Indian Yellow; in both these palettes the colours recommended are useful for any complexion, but must be mixed as the occasion may require—inasmuch as each shadow not only varies from the others, but those in one face will differ from those of another. I have given, therefore, those colours suitable for general mixtures to be made bluer, greyer, or more purple, as the occasion may require. For the hair, should it be brown, Light Red, mixed with warm Sepia, would be used. The accompanying illustration shows the appearance the miniature now has with the first shadow tints worked on it. (Plate II.)

Having now, the artist will see (Plate II.), the chief masses with the shadows washed in, hard edges must all carefully be softened with a brush moistened in clear water. There is nothing hard in a face; each shadow, no matter how hard it may appear to an uneducated eye to be, is really softened

PLATE II.

and blended into the faintest shades which an artist only sees, and seeing makes those nice distinctions between shadows and

THE HALF-TINTS.

These half-tints are composed of purples and greys, and they should never be so violent as to give the appearance of too much blue or too much purple being used—the delicate shadows on the forehead being more grey than those on the lower part of the face; the half-tints under the eyes being more inclined to be purple; but whenever the deep shadows blend with the general flesh-tint a lilac or a grey will be seen, according as the complexion is fair or dark. Some artists look for green tints in a face. It must be remembered one can see almost any colour by looking for it, but the green seen in some of the flesh in the works of modern artists arises probably merely from their having studied *oil* pictures by Old Masters, and forgetting that the original greys in them have become green by the varnishes over them having turned yellow.

EYES.

The shadows and half-tints now being in, again carefully revise your drawing; any corrections which may be necessary must be made in the early stages; having done this, the artist returns to what is the "very key-note" of his portrait, *i.e.*, the eyes. I begin with the eyes—the last touches on the finished miniature are put on them; in them the light and life and expression more or less of the face is found; and it would be well for all learners to study the eyes alone in Richard Cosway's miniatures and observe the marvellous light, brightness, and intelligence which is shown in them in all examples of his works. From the first the iris colour is put in and the pupils carefully drawn. This applies to *all* features; the accents must be drawn first, but the artist is not to attempt to finish any one part and then proceed to another and then finish it—this is wrong. All the various steps in a portrait must go on together as much as possible, and so result finally in one harmonious whole.

The terms blue and black eyes are simply relative. Blue may be made by Cobalt modified by "shade colour"; Black by a mixture of burnt Sienna with it; if very dark brown, by one of a little Lake and Sepia. For some blue eyes which have what is called a "violet tint" add a little "Rose Madder" to your Cobalt, and you will obtain it.

CHEEKS AND LIPS, Etc.

The nearest approach to the colour in the cheeks is found by using Rose Madder with a most sparing touch of Scarlet Vermilion. Children have in their lips more of the Vermilion, adults more Pink Madder, while old people have more Purple. I do not recommend Carmine, though some painters use it; not only is it too bright, but it is also very fugitive. It is also to be remembered that as the upper lip is always in shadow it is therefore darker and less bright in colour than the lower. The nostrils must not be made too red, the shade used for the upper lip, qualified with Cobalt and Brown Madder blend—and the whole portrait must be a perfect blending of one tint toning with and giving value to those with it—best with the general tone.

NECK AND BOSOM.

The shadows of the neck and bosom are invariably of a greyer—slightly inclined to purple tone, and this may be obtained by a mixture of Cobalt and Brown Madder, the shadow where the neck meets the collar bone being slightly redder than those on the bosom, which are usually of a bluer tint.

HAIR.

The shades of hair are so numerous it is almost impossible to put down a certain formula of colour in a work of this kind to be used for each. The best plan by far is to match your tints according to those seen in the hair of the model, and work from it, and not from the imagination. Keeping ever in mind that the lights on hair differ from the local colour, lights on black hair would have a bluish, on brown a purplish hue; for instance, it is quite wrong to make shadows of hair of the same tint as the local colour merely by making it of a stronger tint. A few of the general mixtures recommended by artists I give here for the guidance of those for whom this work is written.

Flaxen Hair.—This is produced by Roman Ochre modified with Sepia.

Auburn Hair.—Local Colour, Burnt Umber mixed with Burnt Sienna; for the deepest shadows add a little Lake.

Chesnut Hair.—Local Tint, Burnt Umber, shades Lake modified by Sepia, and in this the deepest shadows often partake of rather a purple hue.

Mouse-coloured Hair.—Neutral Tint and Burnt Umber make a lovely mixture, shadows of which are put in with Sepia.

Bright Red Hair.—Never exaggerate this tint. It is formed by using Venetian Red and Lake, modi-

fied by Sepia or Burnt Sienna. If a golden hue is in it, use a little Roman Ochre.

Black Hair.—Local Tint—Indigo, Lake and Gamboge, for a black or rather a purple of a brown or blue tone, according as one or the other of these colours may predominate.

Grey Hair.—Cobalt and Sepia with a little Light Red will produce an excellent tint for Grey Hair.

The light and shadows of hair generally must be painted in masses; every touch should mean something. In finishing never attempt to make out single hairs, except when it is done to divide the masses, or to break the contour of the face; but even for this purpose small tints, or locks, rather than single hairs are best.

EYEBROWS.

The eyebrows differ according to the hair, but are often much darker. It is well to remember that eyebrows are never "arched" in nature, and they invariably partake more or less of the following form—

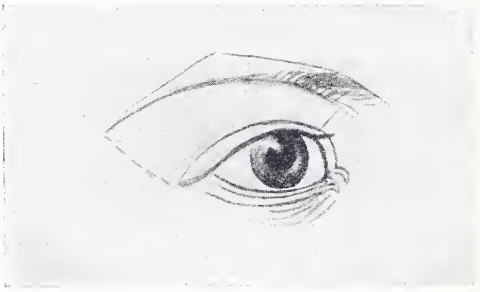


Fig. i.

and must be drawn with this feeling, the nearest point to the eye being where it approaches the nose, and the widest part is above the outer corner of the eye.

Fig. ii.

EAR.

A prominent ear is a disfigurement; it must always be repressed; therefore, tone it well down that it may be secondary to the more important lights. The feature is generally of a pink hue.

DRAPERY.

The flesh tint, light and shadow, also the general expression of the face having been arrived at, the artist now proceeds to put in the drapery. It is of the utmost importance to remember that the lighter and more delicate it is in the miniatures of women and children the more will it be in harmony with the face. For fair complexions something white should always be near the face and neck; it will give the best tone, as well as be the very best test of a good flesh colour, the high lights being composed of Chinese White; the lower, or shadows, of those used, more or less, in the flesh tints, ranging warm or cold according to the texture of the material chosen, both put on and in broadly with a large (No. 4) brush, bringing out afterwards the details of lace, etc., with one as small as No. 1.

While white or very pale tints are more suited to fair complexions, black (this is a negative colour) or warmer shades are best for the glowing dark ones, or for elderly people. It is, however, necessary

to remember that, in choosing the tone for the colour of the dress, you are doing so with the primary object of assisting and not destroying the complexion. Ever avoid anything approaching to gaudiness, for anything gaudy in a picture is vulgar; and though the hues which we copy may, collectively, in nature not appear so, there each toning the other into its proper place, it is very different in the small space afforded in a picture. I would point out, too, to all those learning the art of Miniature Painting the help which they would be likely to obtain from carefully studying the exquisite refinement of the arrangement of Richard Cosway's subjects in their filmy delicate draperies, and for which he was so much renowned.

BACKGROUNDS.

When the head and drapery have been put in, the background, or that part which forms the picture, is proceeded with; and its use is not merely to throw out the principal object, but by its tone and colour to harmonise the whole.

On no account is a background to be crowded with unmeaning objects, such as curtains, columns, etc., thus ruining the general effect of refined simplicity necessary in such limited space. Now the more delicate the colour the more soft—and softness in a miniature is an absolute necessity—the more is the work to be appreciated. Cosway, to whom reference has been made already, but little varied his backgrounds. They were almost invariably blue and white. Sometimes his heads were relieved by blue, at others by white, each—the blue and white—suffused into each. But then he painted at a time when everyone with any pretension to being fashionable was a blonde. A heavy crowded background to a delicately-coloured flesh is a great mistake, while a moderately dark one is necessary to *tone* a dark dress, coat, or brilliantly-coloured uniform.

The learner will find that a pale wash of Cobalt—the tone deepened with a shadow tint as it goes lower in the picture, or a wash consisting of Yellow Ochre, Pink Madder, and Cobalt—beautiful ground-work tints upon which to work.

Though gum is not generally used in the first workings of the head and drapery in a miniature, it is better to use a little with the colours used forming the background, wash them in broadly—do not attempt to stipple; when the general tone is found to be dark enough to harmonise with the face, leave it, and then begin to finish it (face) and drapery. Study the work well, do nothing carelessly; it is worth care.

The just adaptation of the parts of the picture, or the harmony of the colours, the lights and shades are never to be lost sight of, and it is also to be remembered that no violent contrasts are at any time possible. Difficult as this harmony may be to arrive at with beginners, this is a principle which must never be forgotten; by degrees the eye will become educated to perceive, and, indeed, require it.

PLATE III.

FINISHING TOUCHES AND REFLECTIONS.

The miniature will now appear thus (Plate III.). The constant looking at the progress of her miniature by the sitter while the artist is working upon it I do not recommend. It is generally most unsatisfactory to both, but now that the last stage of the work has been arrived at, *i.e.*, the time when special attention must be given to the finishing touches and reflections, it is advisable for her to look and suggest any alterations which she may desire. It is best that they be put in now, as altering a work after it is supposed to be finished is difficult. I would here mention one of the greatest helps to the ultimate success of a portrait, and for which success every true artist strives, is to *please* his sitter, be it a man, woman, or child in every way in his power. Remembering this most important point, that in doing so, if his model is pleased, it will then be easy to put in in a satisfactory manner those final touches, with their full value, and which will in their careful portrayal give the true likeness of the face. It is in these final touches that the expression is concentrated. There is a happy one—observe it. The brightness of the eyes—see the tiny speck of light where it comes, put it in with Chinese White, without this speck, they would look dull and lustreless. In the darkest part of the eye, the eyelashes, the corners of the

mouth—and it is in the eye and mouth that the true expression is to be found—the final touches, too, in the hair, and, indeed, the strengthening of all shadows, is to be arrived at by using of those shadow tints already recommended in the first stage of the miniature, these final touches being strengthened, and their force and transparency shown, by using with them gum arabic, not too thick, but properly diluted with water; the brush, also, must not be too moist, or the result will be the working up of the under painting. In the preface of this work, it will be remembered, I surmised the knowledge of the learner with the groundwork of the Artists' Profession; he will therefore know that to keep his brushes in the proper state of moisture he must work with some blotting-paper beside him, on which he can remove all superfluous colour, and in removing it he will, at the same time, get his brush to a good point.

The miniature has now arrived at an almost finished state. Yet, on looking at it, owing to the ivory being a hard substance, the tints do not appear blended one into the other, as would be the case had the artist been working on paper. Certain inequalities are observed: the flesh does not look even as that of the sitter; it is lined; therefore, to model and blend one colour into the other it is necessary to dot, or, to more correctly express it, to "stipple" out these inequalities. Some of our present-day miniaturists object to this "stippling," and it is, I

grant, a great mistake if carried to such an extent as to make it appear that the work has been an interminable labour. It must, however, be done; to a certain point it is absolutely necessary, but it must not strike the eye. In defence of this method I cannot do better than quote the words of that great living miniaturist, Mr. Alyn Williams, and say:— "All the great miniature painters on ivory of bygone days, finished their *flesh* by stippling, and what better precedent can our modern artists have?" Great patience is required to do away with any appearance of labour in these finishing or "stippling" touches, and in these days of hurry and scurry, artists, as well as the majority of the human race, are not inclined to take the same time in endeavouring to bring their works to the same degree of exquisite perfection as did their forefathers in those days gone by, when it was not thought essential to work by express speed.

Stipple in, then, and thus fill up those little inequalities, taking out with your pen-knife carefully any too dark spots which may appear. These minute touches of colour must not be put in all of the same shape; the artist is to fill up the spaces as nearly in the forms as they happen to be left.

In marking the reflections, observe how those of the dress or coat fall on the head and neck. The dress of the sitter is white; it is reflected on the side of the head and on the chin (see finished

miniature), between the points of the jaw and the deep shadow next the neck. The easiest way to get this is again with the knife to gently scrape the low tone to a higher one, observing carefully the model the while. In painting the miniature of one wearing a brilliant scarlet uniform, or a dark dress, then into the reflections, a little vermilion, or of the dress, whatever the tone may be, would appear. In observing carefully all these points the artist gets that harmony in his finished work which he requires.

MINIATURES ON PAPER.

There are trifling differences and some advantages, painting on paper. It admits of bolder and larger drawing and painting than on ivory; it washes more easily, and is never so highly worked. It may either be left sketchy, as a vignette, which could not so well be done on ivory, or it may be filled up as a picture. On paper, however, the lights must be left, as the scraper cannot well be used, for by it the surface of the material would be destroyed. There is a mode of partially supplying this latter defect, and, when your colour has roughened the paper, of smoothing it and producing almost the surface of ivory; so that you can stipple it quite as readily, and nearly as finely, if you choose. It also allows you, if it be necessary to wash out an error, the power of perfectly repairing the injured surface. The process to which I refer is that of the "plate and roller." This roller is somewhat like a common table castor, furnished with a handle.

One mode of using the plate and roller is to place the face, or any part you may require to be affected by the process, downwards on the plate, and to rub, or rather press, the back of it with the roller until the requisite smoothness is attained; but another is somewhat different. Having placed the place to be smoothed, which is generally the face, carefully upon the plate with the back of

the drawing downwards, put a piece of glazed writing-paper over the surface, and use the roller then over that; by this means it is more quickly done with less labour and with less danger to the work being injured. However, whichever plan is adopted, carefully place the part you wish smoothed as nearly in the centre of the steel plate as you can, lest the roller should go over the edge of the plate; in this case a most undesirable indentation would be made on the paper. Apply the roller quite evenly, not in one direction; when you have rolled from one side of the face to the other roll a second or third time in a diagonal direction, so as to remove any ridges which may possibly have been made in either direction.

Occasionally lift up the writing-paper so as to see what degree of smoothness the surface is receiving, also so that you may see you are not exceeding the limits of the flesh colour; as, except in case of accident, it is not necessary to smooth or polish any other part of the drawing.

The colours used on paper are precisely the same as those used on ivory; in painting white drapery it is desirable to use white in the lights, as it gives texture.

CONCLUSION.

In concluding this treatise, I would impress on my learners the necessity of practising drawing from the "antique" and life as much as possible, also to close and unremitting study of the works of our great masters, and nowhere can this study be likely to produce better results than when it is undertaken amongst those superb miniatures to be seen in the Wallace Collection at Hertford House.

Let the learner ever remember painting a portrait is not, as some may imagine, merely an imitative art; no, it is strictly reflective, and requires much skill for the arrangement of the subject matter, for the design-drawing and colour must be attended to not singly, but as a whole.

Those who paint portraits must, too, remember that to successfully obtain a vivid, graphic description of a face from life, their own ideas of what their sitters *ought* to be like is not what they must paint. No two faces are alike, and it is necessary for the ultimate success of the work that each face must be separately committed to memory; so that each special point—and the most uninteresting face has in it some special point of interest of its own—may be brought out. Remember, all people have not got the same degree of brilliance in the eyes,

regular noses, perfect mouths, and snowy plump necks. Artists must forget themselves entirely in their works and strive to enter into the very minds and individuality of their sitters, by the very closest observation outside, when it is possible, as well as in the studio. It is only possible while forgetting himself, and entering into, as it were, the inner feelings of his sitter, that an artist can obtain that commendation which every true one works for, *i.e.*, "What a perfect likeness! You have made her appear as if she were going to speak!"

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Index.

PAGE

ACADEMY Boards 35
Adolfi Medium 26
Albanine 12

"BLACK AND WHITE" Boards 45
Blocks of :—
Prepared Paper for Sketching in Oil 37
Whatman and other Papers ... ... 41 to 43
Books on Art... ... ... Back of Cover
Boxes, fitted with :—
Drawing Pencils 47
Water Colours... ... ... 8 to 11
Oil Colours and Materials ... ... 21 to 25
Boxes, Empty, for :—
Moist Water Colours ... ... 10 & 11
Oil Colours and Materials ... ... 21 to 25
Boxes of Pastel and other Crayons 48
Bristol Boards 45
Brush Cases 60
Brush Washers 55
Brushes for Oil and Water Colour Painting ... ... 28 to 32

CANVAS Boards 36
Canvas Prepared ... ... 33 & 34
Canvases on Wedged Stretchers 34
Cartridge and Cartoon Papers... 40
Chalk Boxes 49
Chalks, Various ... ... 48 & 49
Chinese White 12
Crayons, Various ... ... 48 & 49
Creta Levis Pencils 48

DIPPERS 55
Draughtsmen's Colours 14
Drawing Blocks and Books ... ... 41 to 44
Drawing Boards, Deal and other Woods 56
Drawing Boards, Whatman's and other 45
Drawing Cards, Gilt Bevelled Edges 44
Drawing Inks, Waterproof 13
Drawing Papers ... ... 38 to 40
Drawing Pencils ... ... 47 & 48

EASELS ... ... 51 to 53
Engineers' Drawing Boards 56
Erasers and Scrapers 55

GENERAL Drawing Ink 12
Gilt Bevelled-edge Cards 44
Gold Ink 12
Graphite, Liquid 12
Gum Water 12
Gunter's Sketcher's Hold-all 11

PAGE

HANDBOOKS ON THE FINE ARTS ... ... Back of Cover
HEXAGON CAKE WATER COLOURS 14

INDELIBLE BROWN INK 12
INDIA RUBBER 50
INDIAN INK, LIQUID ... ... 12 & 13
IVORIES FOR MINIATURE PAINTING 60

JAPANNED TIN BOXES FOR :—
MOIST COLOURS ... ... 9 to 11
OIL COLOURS, &C. ... ... 21 to 23
JAPANNED TIN PLAQUES 37

KNIVES, PALETTE AND PAINTING 55

LEVIGATED POWDER COLOURS 14
LIQUID WATER COLOURS AND MEDIUMS 12

MAHL STICKS 54
MAHOGANY PANELS, PREPARED FOR OIL PAINTING 35
MASTIC VARNISH 26
MEDIUMS FOR PAINTING IN OIL COLOURS ... ... 26 & 27
MEDIUMS FOR PAINTING IN WATER COLOURS 12
MILLBOARDS, PREPARED FOR OIL PAINTINGS 35
MOIST WATER COLOURS ... ... 6 & 7
MOUNTING BOARDS 46

OIL BOTTLES, JAPANNED TIN 55
OIL COLOURS IN TUBES ... ... 15 to 19
OIL PAINTING CARDS 44
OIL SKETCHING PAPERS 36
OIL SKETCHING TABLETS 36
OILS AND VARNISHES ... ... 26 & 27
OX GALL 12
OIL VEHICLES ... ... 26 & 27

PAINTING KNIVES 55
PALETTE KNIVES 55
PALETTES 54
PANELS :—
PREPARED MAHOGANY 35
UNPREPARED WHITEWOOD 35
WINTON SHADED 36
PAPERS VARIOUS ... ... 38 to 40
PASTEL CRAYONS 48
PENCIL CASES, FLAT AND ROUND 60
PENCILS ... ... 47 & 48
PLAQUES, COLOURED, JAPANNED TIN 37
PORTFOLIOS ... ... 57 to 59
POWDER COLOURS (LEVIGATED) 14
PROCESS BLACK 12
PUBLICATIONS 61

PAGE

"RAFFAËLLI" SOLID OIL COLOURS 20
RUBBER 50

SCRAPERS AND ERASERS 55
SICCATIF COURTRAY 26
SICCATIF DE HARLEM 26
SILVER INK 12
SIZE (LIQUID) 26
SKETCH BOOKS ... ... 42 & 43
SKETCHING PENCILS 47
SOEHNEE VARNISH 26
SOLID OIL COLOURS 20
STOOLS AND SEATS 57
STUDIES, VARIOUS ... ... 61 to 63
STUDIO TUBES OF OIL COLOURS 19
STUMPING CHALK (VELOURS A SAUCE) 48
STUMPING PALETTES 48
STUMPS, LEATHER AND PAPER 50
SUNDRIES 64

TABLETS FOR OIL COLOUR SKETCHING 36
TERRA COTTA SIZE 26
TIN WARE SUNDRIES 55
TORTILLONS 50
TRACING AND TRANSFER PAPERS 40
TRIPLE DEAL DRAWING BOARDS 56
TUBES OF :—
OIL COLOURS ... ... 15 to 20
OIL COLOURS, &C., IN BOXES ... ... 21 to 25
WATER COLOURS ... ... 6 & 7
"TURNER" WATER COLOUR SKETCHING BOXES 11

UMBRELLAS 57

VARNISHES AND OILS ... ... 26 & 27
VELLUM, PREPARED 60
VOUGA'S STUDIES 62

WATER BOTTLES AND CUPS 64
WATER COLOUR CARDS, GILT BEVELLED EDGES 44
WATER COLOUR SKETCHING BOARDS, WHATMAN'S 45
WATER COLOURS ... ... 6, 7, & 12 to 14
WATERPROOF DRAWING INKS 13
WHATMAN'S BOARDS 45
WHITE WOOD PANELS, UNPREPARED 35
WINTON CANVAS 33
WINTON SHADED ART PANELS 36
WOODEN OIL COLOUR BOXES, FITTED AND EMPTY ... ... 24 & 25

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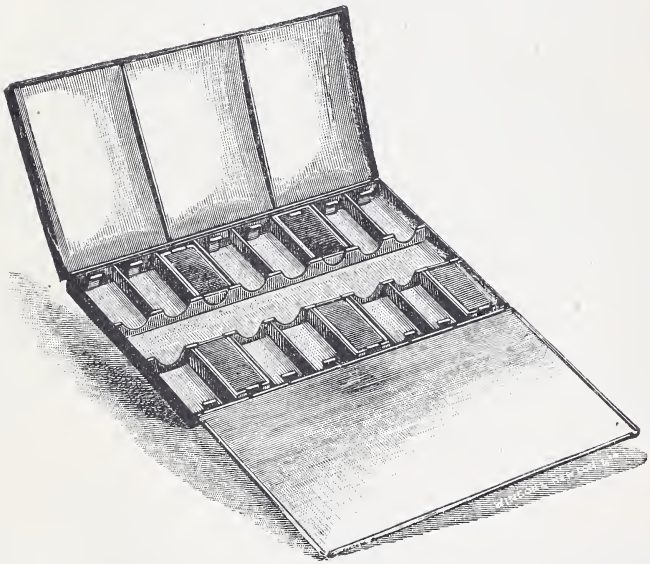

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8 ,, ,, ,, ...	0	13	6	0	4	0
10 ,, ,, ,, ...	0	16	0	0	5	0
12 ,, ,, ,, ...	0	18	6	0	5	3
14 ,, ,, ,, ...	1	1	9	0	5	6
16 ,, ,, ,, ...	1	7	0	0	6	0
18 ,, ,, ,, ...	1	10	6	0	6	6
20 ,, ,, ,, ...	1	13	0	0	6	9
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12 ,, ,, ,, ...	0	11	9	0	5	0
14 ,, ,, ,, ...	0	13	0	0	5	3
16 ,, ,, ,, ...	0	15	0	0	5	6
18 ,, ,, ,, ...	0	17	6	0	6	0
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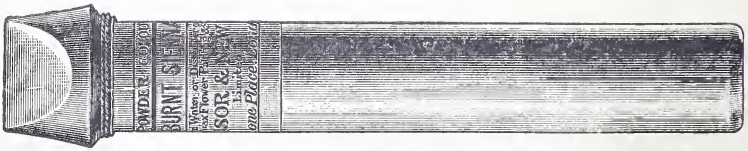
CAREFULLY LEVIGATED AND PREPARED,

ADAPTED FOR

DECORATIVE PAINTING, ILLUMINATING, PICTURE RESTORING, ETC.

Stationers' Note Paper and other Relief Stamping, Colour Printing, etc.

These Colours can be mixed with either Varnish, Gum Water, Size, Oil, or Turpentine, as required. They are put into glass Bottles of different sizes, in accordance with the value of the colour.



SIZE OF THE LARGEST BOTTLE.

SIZE OF THE SMALLEST BOTTLE.

ALL COLOURS, PRICE 6d. EACH.

WINSOR & NEWTON'S

Artists' Oil Colours.

THE world-wide circulation which has long been a distinguishing feature of WINSOR & NEWTON'S OIL COLOURS testifies convincingly to the repute in which they are held, and renders a description of their characteristics somewhat superfluous. In the production of these colours no pains or expense is spared to insure that the pigments used are the most brilliant and durable that can be manufactured, and that the oils in which the pigments are ground are of the purest and most perfect quality.

Grinding colours by machinery was first introduced by WINSOR & NEWTON in 1840, special apparatus being invented by them for the purpose. Since that period many further improvements have been made in the original Mills; and it is believed that at present there exists no machinery which, for power and precision, combined with great cleanliness in working, can at all compare with that invented, perfected, and now used by them in the production of their *Artists' Oil Colours.*

Exhaustive tests which are constantly being made at the NORTH LONDON COLOUR WORKS, in which WINSOR & NEWTON'S OIL COLOURS are examined in conjunction with those of other makers, invariably establish the fact that, alike in *power and brilliancy of Colour, perfection of grinding, excellence of consistency*, and most important of all—in *durability under varying* conditions, WINSOR & NEWTON'S OIL COLOURS occupy a pre-eminent position.

WINSOR & NEWTON'S

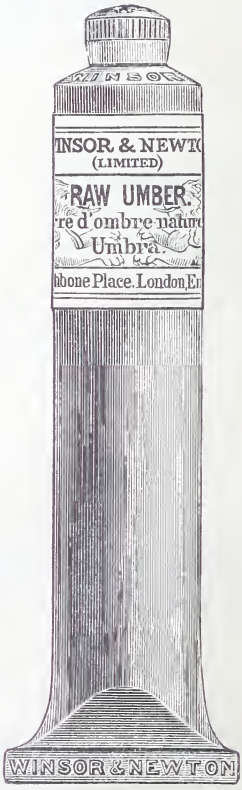
Finely Prepared Oil Colours,

IN COLLAPSIBLE TUBES.

(The Illustrations are the sizes of the Tubes.)

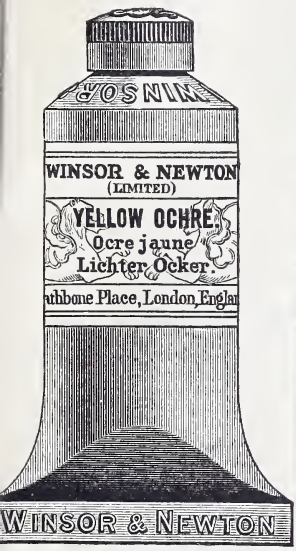
2-INCH TUBE.

4-INCH TUBE.

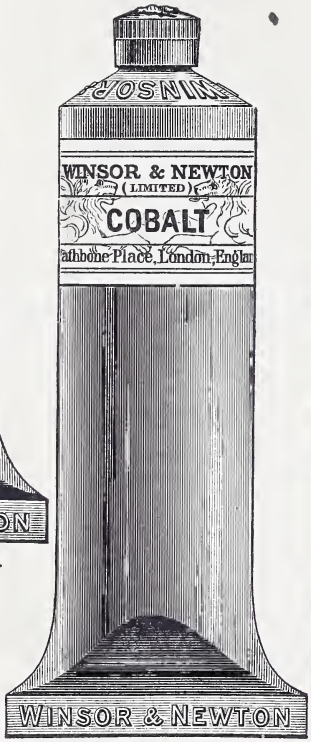


DOUBLE TUBE

A List of the Colours and the Prices follow on pages 18 and 19.

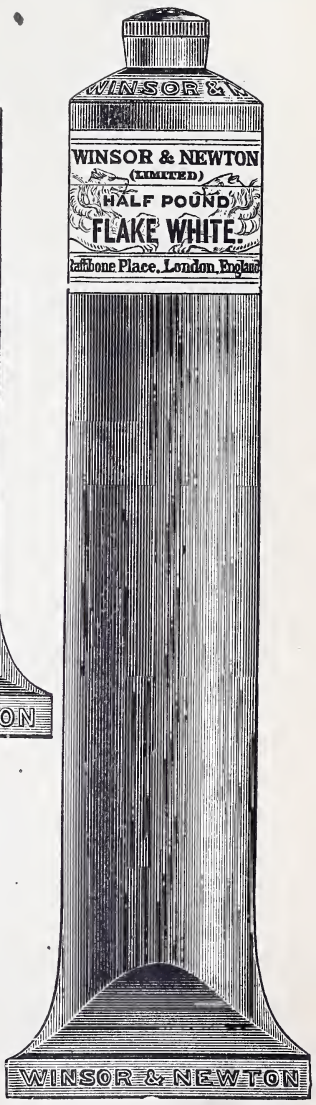


"SMALL STUDIO" Tube.



"STUDIO" Tube.

For the convenience of Artists using large quantities Colour, all Messrs. Winsor and Newton's Oil lours are supplied in "**SMALL STUDIO**" and **STUDIO**" Tubes, containing respectively **FOUR MES** and **SIX TIMES** as much as an ordinary o-inch Tube.



½-LB. TUBE OF FLAKE WHITE.

Finely Prepared Oil Colours,

IN COLLAPSIBLE TUBES.

Four-inch tubes, 4d. each;

"Small Studio" Tubes, containing two four-inch Tubes, **8d. each;**
"Studio" Tubes, containing three four-inch Tubes, **11d. each.**

Antwerp Blue
Asphaltum
Bitumen
Black Lead
Blue Black
Bone Brown
Brown Ochre
Brown Pink
Burnt Roman Ochre
Burnt Sienna
Burnt Umber
Caledonian Brown
Cassel Earth
Charcoal Gray
Chinese Blue
Chrome Green, No. 1
Chrome Green, No. 2
Chrome Green, No. 3
Chrome Lemon
Chrome Yellow
Chrome Deep
Chrome Orange
Cinnabar Green, Pale
Cinnabar Green, Light
Cinnabar Green, Olive
Cinnabar Green, M'dle
Cinnabar Green, Deep
Cologne Earth
Cool Roman Ochre
Copal Megilp
Cork Black
Cremnitz White
Davy's Gray
Emerald Green
Flake White, No. 1
Flake White, No. 2
Gold Ochre
Indian Red
Indigo
Italian Pink
Ivory Black
Jaune Brillant
Kings' Yellow
Lamp Black
Light Red
Medium (*Copal Megilp*)
Megilp
Monochrome Tints, Cool, Nos. 1, 2, 3
Monochrome Tints, Warm, Nos. 1, 2, 3
Naples Yellow, French
Naples Yellow
Neutral Tint
Oxford Ochre
Payne's Gray
Permanent White (Zinc)
Prussian Blue
Prussian Brown
Prussian Green
Pyne's Megilp
Raw Sienna
Raw Sienna, Pale
Raw Umber
Roman Ochre
Silver White
Sugar of Lead
Terra Rosa
Terre Verte
Terre Verte, Olive Shade
Transparent Gold Ochre
Vandyke Brown
Venetian Red
Verona Brown
Yellow Lake
Yellow Ochre
Yellow Ochre, Pale
Zinc White

Two-inch tubes, 4d. each.

"Small Studio" Tubes, containing four two-inch Tubes, **1/4 each;**
"Studio" Tubes, containing six two-inch Tubes, **1/10 each.**

Cappagh Brown
Chrome Red
Crimson Lake
Cyprus Umber
Gamboge
Indian Lake
Magenta
Mauve
Mauve No. 2
New Blue
Olive Green
Olive Lake
Permanent Blue
Permanent Yellow
Purple Lake
Sap Green
Scarlet Lake
Sky Blue
Verdigris

DOUBLE, TREBLE, AND QUADRUPLE TUBES ARE ALSO SUPPLIED AT PROPORTIONATE PRICES.

Foundation White, Double 4-inch Tubes, 4d.; ½-lb. Tubes, 8d.; 1-lb. Tubes, 1/4 each.

Cremnitz White, Flake White and Silver White, ½-lb. Tubes, 1/4; 1-lb. Tubes, 2/8 each.

FINELY PREPARED OIL COLOURS,

IN COLLAPSIBLE TUBES (*Continued*).

Two-inch Tubes, 6d. each;

* "Small Studio" Tubes, 2/- each; "Studio" Tubes, 2/8 each.

Alizarin Crimson
Alizarin Green
Alizarin Orange
Alizarin Scarlet
Alizarin Yellow
Brown Madder
Burnt Lake
Cerulean Blue
Chinese Orange
Chinese Vermilion
French Vermilion
Geranium Lake
Green Lake, Light
Green Lake, Deep
Malachite Green, No. 2
Purple Madder (Alizarin)
Rembrandt's Madder
Rose Madder (Alizarin)
Rubens' Madder
Ruby Madder (Alizarin)
Scarlet Madder (Alizarin)
Sepia
Vermilion, Pale
Vermilion

Two-inch Tubes, 1/- each;

* "Small Studio" Tubes, 3/- each; "Studio Tubes," 4/6 each.

Brilliant Ultramarine
Carmine No. 2
Citron Yellow
Cobalt Blue
Cobalt Green
Cobalt Green, No. 2
Cobalt Violet
Cyanine Blue
Emerald Oxide of Chromium
Extract of Vermilion
French Ultramarine
Indian Yellow
Leitch's Blue
Lemon Yellow, Pale
Lemon Yellow
Madder Lake
Malachite Green
Mars Brown
Mars Orange
Mars Red
Mars Violet
Mars Yellow
Mineral Gray
Mineral Violet
Mineral Violet No. 2
Orange Vermilion
Oxide of Chromium
Oxide of Chromium, Transparent
Permanent Violet
Primrose Yellow
Purple Madder
Rose Doré
Rose Madder
Rose Madder (pinkshade)
Scarlet Madder
Scarlet Vermilion
Viridian

Two-inch Tubes, 1/6 each;

* "Small Studio" Tubes, 3/6 each; "Studio" Tubes, 5/4 each.

Aureolin
Burnt Carmine
Cadmium Lemon
Cadmium Yell., Ex. Pale
Cadmium Yellow, Pale
Cadmium Yellow M'dle
Cadmium Yellow, Deep
Cadmium Orange
Carmine
Cobalt Yellow
Crimson Madder
Field's Orange Vermilion
Indian Purple
Madder Carmine
Orient Yellow
Violet Carmine
Yellow Carmine

Two-inch Tubes, 2/- each;

* "Small Studio" Tubes, 6/- each; "Studio" Tubes, 9/- each.

Aurora Yellow
Primrose Aureolin
Ultramarine Ash

Two-inch Tubes, 2/6 each.

* "Small Studio" Tubes, 7/- each; "Studio" Tubes, 10/6 each.

Extra Madder Carmine
Extra Ultramarine Ash
Extra Purple Madder

Two-inch Tubes, 10/6 each.

Ultramarine, Genuine, medium strength

Two-inch Tubes, 21/- each.

Ultramarine, Genuine, full strength

* "Small Studio" Tubes contain Four two-inch Tubes. "Studio" Tubes contain Six two-inch Tubes.

"RAFFAËLLI" SOLID OIL COLOURS.

J. F. RAFFAELLI'S SOLID OIL COLOUR.
PATENT No 13328.
WINSOR & NEWTON, Ltd.,
Sole Agents for Great Britain, the British Colonies,
and the United States of America.

100 TINTS, 6d. EACH.

The names appended to the Tints are merely intended as guides to the general hue of each stick, as the nearest representative among ordinary Oil Colours, and must not be taken as necessarily indicative of the nature of the pigment employed.

NOTE.—The Tints are ranged from dark to light. The first number represents the strongest, and the last the weakest of any given series.

Group 1.—REDS.

1 2 5 6 ... Rose Madder	24 27 ... ... Light Red
7 9 ... ... Vermilion	28 29 32... ... Burnt Sienna
13 16 17... } Bright Flesh Tints	37 ... ... } Dark Flesh Tints
19 ... ... }	38 40 ... }
20 21 22 23 ... Indian Red	

Group 2.—YELLOWS.

41 43 ... ... Orange	64 ... ... Buff Tint
44 46 ... ... Deep Cadmium	70 72 74 75 ... Yellow Ochre
48 ... ... Pale Cadmium	77 79 ... ... Naples Yellow and Jaune Brilliant
50 53 56... ... Lemon Cadmium and Lemon Yellow	80 82 ... ... Citrine Tints
57 ... ... Raw Sienna	

Group 3.—GREENS.

85 86 87 89 91 Viridian	106 108 109 ... Terre Verte
92 95 96... ... Emerald Green	113 115 ... ... Oxide of Chromium
97 ... ... Middle Chrome Green	116 117 118 ... Middle Cinnabar Green
99 102 103 104 105 Various Green and Apple Green Tints	121 ... ... Olive Green

Group 4.—BLUES.

124 126 127 128 ... Prussian and Antwerp Blues	144 147 149 150 ... Indigo
	151 152 157 ... Neutral Tints
129 131 134 ... French Blue and Ultramarine Ash	161 ... ... Purple Madder
	164 166 169 ... Permanent Violet
136 137 139 ... Cobalt Blue	170 ... ... Indian Purple
141 ... ... Payne's Gray	

Group 5.—BROWNS and WARM MONOCHROME TINTS.

171 172 175 .. Caledonian Brown	183 187 188 ... Raw Umber
177 179 ... ... Burnt Umber	189 ... ... Bitumen
181 ... ... Brown Pink	

Group 6.—BLACK, GREYS, and WHITE.

191 194 197 200 ... ... Lamp Black, graduated to White

Boxes containing 20, 30, and 68 Colours, assorted for Landscape or Figure Painting, 13/- to 50/- each.

WINSOR & NEWTON'S

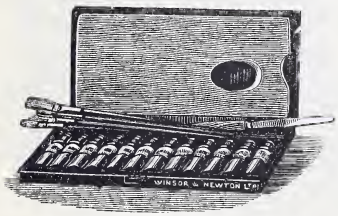
Japanned Tin Boxes,

FITTED WITH

COLOURS AND MATERIALS FOR OIL PAINTING.

WINSOR & NEWTON'S Oil Colour Boxes are of the best Material and Workmanship ; the range is extensive, and will be found to meet every requirement.

Further improvements have been made in many of the Boxes. In the TOURIST'S, COMPACT, STUDENT'S, and COMPANION, the palettes slide into a groove in the body of the box, completely covering the contents and keeping them in their proper positions.



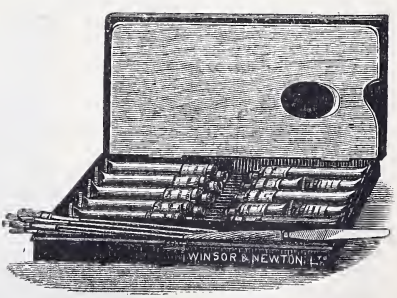
PUPIL'S BOX.

PUPIL'S BOX : Size $7\frac{3}{4}$ in. by $3\frac{3}{4}$ in. 1 in. deep, containing 12 Colours in 2-inch Tubes, 4 Hog-hair Brushes, Mahogany Palette and Palette Knife.

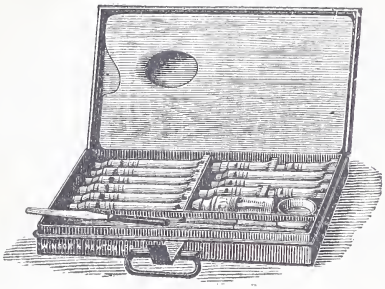
Price, fitted, 6/-; Empty, but with Mahogany Palette, 2/3.

POCKET BOX.

POCKET BOX : Size, $9\frac{1}{2}$ in. by $4\frac{3}{4}$ in., 1 in. deep, containing 12 Colours, 6 Hog-hair Brushes, Mahogany Palette and Palette Knife.



Price, fitted, 10/-; Empty, but with Mahogany Palette, 3/6.



TOURIST'S BOX.

TOURIST'S BOX: Size, 9¼ in. by 6, 1¼ inch deep, containing twelve Colours, Brushes, Palette Knife, Oil, Dipper, and Mahogany Palette.

Price, fitted, 12/6;

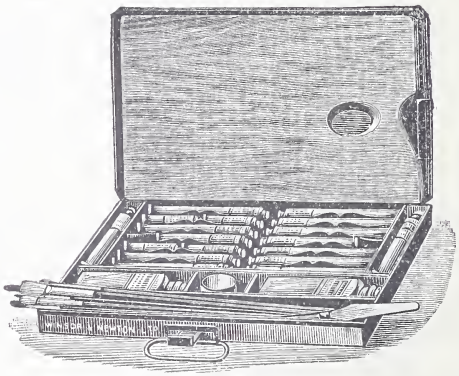
Empty, but with Dipper, Bottle of Oil, and Mahogany Palette, 6/6.

COMPACT BOX.

COMPACT BOX: Size, 10¾ ins. by 7¼, 1⅜ in. deep, containing 18 Colours, Sable and Hog-hair Brushes, Palette Knife, Dipper, Linseed Oil, Turpentine, and Mahogany Palette.

Price, fitted, 18/-;

Empty, but with Dipper, 5/6.



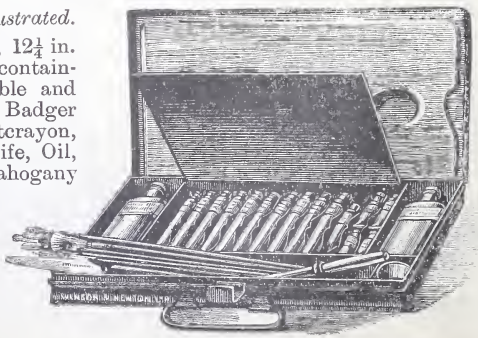
STUDENT'S BOX.

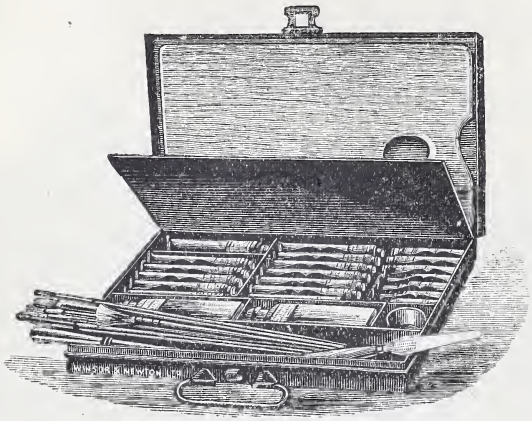
With inside Lid, as Illustrated.

STUDENT'S BOX: Size, 12¼ in. by 6½, 1½ in. deep, containing 15 Colours, Sable and Hog-hair Brushes, Badger Softener, Chalk, Portcrayon, Dipper, Palette Knife, Oil, Turpentine, and Mahogany Palette.

Price, fitted, £1 1s.;

Empty, but with Dipper, 7/-.





Companion Box.

COMPANION BOX : Size, 13 inches by 9, $1\frac{1}{2}$ inches deep, containing 20 Colours, Sable and Hog-hair Brushes, Badger Softener, Chalk, Portcrayon, Palette Knife, Dipper, Oil, Turpentine, and Mahogany Palette.

Price, fitted, £1 11s. 6d.; Empty, 8/6.

Double Companion Box.

Similar to above, but $2\frac{1}{8}$ inches deep, and containing three prepared Millboards, in addition to other fittings.

Price, fitted, £1 17s. 6d.; Empty, 12/-.

Portable Box.

PORTABLE BOX : Size, $13\frac{3}{4}$ inches by 9, $1\frac{3}{4}$ inches deep, containing 22 Colours, a general selection of Sable and Hog-hair Brushes, Badger Softener, Chalk, Portcrayon, Oil, Turpentine, Palette Knife, Capped Dipper, and Mahogany Palette.

Price, fitted, £2 2s.; Empty, 12/-.

Double Portable Box.

Similar to above, but $2\frac{1}{2}$ inches deep, and containing three prepared Millboards, in addition to other fittings.

Price, fitted, £2 12s. 6d.; Empty, 16/-.

Academy and Studio Boxes.

Fitted in the most complete manner.

3 Guineas to 24 Guineas.

Polished Oak or Walnut Oil Colour Sketching Boxes.

BEST MAKE.

These Boxes are lined with Tin, and contain two Tin Oil Bottles, Double Dipper, Palette, and Two Wood Panels.

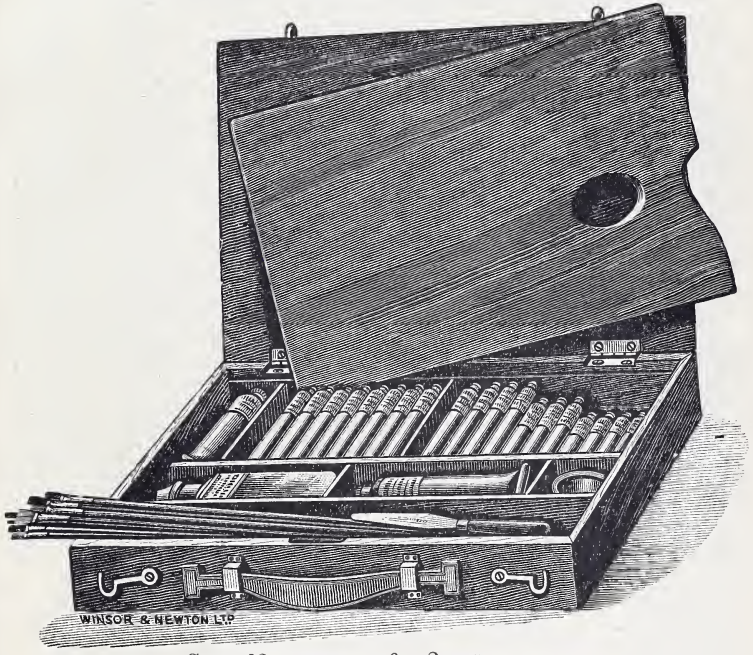
Nos.	Size.		s.	d.	Nos.	Size.		s.	d.
*1	9¼ inches by 6¼	each	13	6	4	13 inches by 10¼	each	21	0
*2	10¼ ,,	6¾ ,,	15	0	5	15 ,,	11¼ ,,	24	0
3	11 ,,	8½ ,,	16	6	6	17 ,,	13¼ ,,	27	0

*—Nos. 1 and 2 are Thumb-hole Boxes.

The above Boxes, containing in addition 10 to 26 Colours, Brushes, Oil, Turpentine, Palette Knife, &c., as illustrated.

Nos.		£	s.	d.	Nos.		£	s.	d.
1	... ... each	0	18	6	4	... ... each	1	15	0
2	... ... ,,	1	1	0	5	... ... ,,	2	5	0
3	... ... ,,	1	4	0	6	... ... ,,	2	14	0

THE "LANDSCAPE"
WALNUT WOOD BOX,
FOR OIL COLOUR PAINTING.



SIZE, 13 INCHES BY 9 ; 2 INCHES DEEP.

A Convenient and Inexpensive Oil Colour Box for Out-door Work.

The Fitted Box—illustrated above—contains 20 COLOURS IN TUBES, LINSEED OIL, TURPENTINE, IMPROVED DIPPER, SABLE and HOG HAIR BRUSHES, PALETTE KNIFE, and a WALNUT PALETTE.

PRICE ONE GUINEA.

THE BOX WITH WALNUT PALETTE ONLY, **8/6.**

Varnishes and Oils.

	Small Glass Bottles. each.	Glass Bottles Round or Flat.* each.	¼ Pint Stone or Tin, or 6 oz. Glass Bottles. each.	½ Pints in Stone, Tin, or Glass Bottles. each.	Pints in Stone, Tin, or Glass Bottles. each.
	s. d.	*s. d.*	*s. d.*	*s. d.*	*s. d.*
Picture Mastic Varnish for Varnishing	0 9	1 6	3 0	5 6	10 0
Mastic Varnish for Megilp	1 0	2 0	3 9	7 0	13 6
Amber Varnish	0 9	1 6	3 0	5 6	10 0
Amber Varnish, Light ...	1 0	2 0	3 9	7 0	13 6
Oil of Spike Lavender ...	0 9	1 6	3 0	5 6	10 0
Picture Copal Varnish ...	0 6	1 0	1 9	3 0	6 0
Oil Copal Varnish... ...	0 6	1 0	1 9	3 0	6 0
White Spirit Varnish ...	0 6	1 0	1 9	3 0	6 0
Brown Spirit Varnish ...	0 6	1 0	1 9	3 0	6 0
White Lac Varnish ...	0 6	1 0	1 9	3 0	6 0
COPAL OIL MEDIUM...	0 6	1 0	1 9	3 0	6 0
Oil Vehicles (see page 27)	0 6	1 0	1 9	3 0	6 0
Crystal or Map Varnish ...	0 5	0 9	1 3	2 3	4 6
Japan Gold Size	0 4	0 8	1 0	2 0	3 9
Fat Oil	0 5	0 9	1 3	2 3	4 6
Walnut Oil (Nut Oil) ...	0 3	0 6	1 0	1 6	3 0
Poppy Oil	0 3	0 6	1 0	1 6	3 0
Manganesed Poppy Oil ...	0 3	0 6	1 0	1 6	3 0
Pale Drying Oil	0 3	0 6	0 10	1 3	2 3
Strong Drying Oil... ...	0 3	0 6	0 10	1 3	2 3
Purified Linseed Oil ...	0 3	0 6	0 9	1 2	2 0
Manganesed Linseed Oil...	0 3	0 6	0 9	1 2	2 0
Spirits of Turpentine ...	0 3	0 5	0 6	0 11	1 6

*—The Flat Bottles fit the majority of the Japanned Tin Oil Colour Boxes.

MEDIUMS FOR OIL PAINTING.

	Per Bottle.
	s. d.
Amber Medium, for oil painting on glass	1 6
Adolfi Medium, for painting on silk or satin	1 0
Liquid Size, for preparing terra-cotta plaques for painting, &c. ...	0 6
Siccatif Courtray	0 9
Siccatif de Harlem (Duroziez's)	1 3
,, ,, ,, large size	2 6
Soehnèe Varnish, No 3	1 0
,, ,, large size...	2 0

WINSOR & NEWTON'S
OIL VEHICLES.

MESSRS. WINSOR & NEWTON'S newly introduced "Oil Vehicles" are intended mainly to save the time of the Painter. There is no secret about their composition, nor is the principle of their construction a new one, practised as it was centuries ago in the sunny clime of Italy. The difficulties, however, of carrying out the Italian process, on a commercial scale, in the latitude of England, have hitherto prevented Artists' Colourmen from attempting the manufacture.

Briefly, the Vehicles are made as follows:—The Oil (Linseed, Poppy, or Walnut, as the case may be) is first purified by a prolonged exposure to moisture and sunlight until (without the use of chemicals) it becomes free from mucilage, almost destitute of colour, and of crystal transparency. In this condition, the oil is separated from water and impurities, and allowed to thicken gradually by free exposure to air. When it is of the consistency of honey, the process is stopped, and the product, now much too viscous to paint with comfortably, is dissolved in Oil of Spike, Turpentine, or Petroleum, until its degree of fluidity is about the same as that of the original oil before treatment. In this condition it is used for painting.

The drying of the oil, which usually takes place on the picture itself, about the same as that of the original oil before treatment. In this is thus in a great measure accomplished before the artist begins to paint, and the progress of his work is correspondingly accelerated. As the Oil Vehicles dry in a natural manner without the use of dryers and contain no resinous substances, they may be employed with absolute confidence as to their future behaviour. The artist, too, with these vehicles, knows exactly what he is using; and this, nowadays, when secret nostra are resolutely boycotted by the better class of painters, is a great point in their favour.

The Series consists of Six Vehicles as follows:—

"OIL VEHICLE	No. 1"	is prepared	from	Linseed Oil and	Oil of Spike
,, ,,	No. 1A	,,	,,	,,	Turpentine
,, ,,	No. 1B	,,	,,	,,	Petroleum
"OIL VEHICLE	No. 2"	is prepared	from	Poppy Oil and	Oil of Spike
,, ,,	No. 2A	,,	,,	,,	Turpentine
,, ,,	No. 2B	,,	,,	,,	Petroleum

Vehicles made from Walnut Oil are made only for Special Orders.

N.B.—The Vehicle prepared with Oil of Spike evaporates more slowly than the others, and will probably be found, for general purposes, the most convenient. That prepared with petroleum evaporates the most rapidly, the Turpentine preparation occupying an intermediate position.

PRICES.

		s.	d.			s.	d.
Small Bottles ...	each	0	6	¼-Pint Bottles or Tins,	each	1	9
Round or Flat Bottles	,,	1	0	½-Pint ,,	,,	3	6
6-oz. Glass Bottles ...	,,	1	9	Pint ,,	,,	6	0

Brushes for Painting in Water Colours.

BRUSHES IN QUILLS.

	Colour of Silk Tie	Brown Sable Hair. each. s. d.	Red Sable Hair. each. s. d.	Best Siberian Hair. per doz. s. d.	Best Camel Hair. per doz. s. d.
Crow...	*Blue*	0 5	0 3	1 6	0 6
Duck	*Magenta*	0 9	0 6	2 3	0 9
Small Goose ...	*Green*	1 2	0 10	3 0	—
Goose	*Pink*	1 6	1 0	3 9	1 6
Extra Goose ...	*Amber*	2 0	1 3	4 6	—
In Long Quills				each.	each.
Extra Small Swan...	*Blue*	4 0	2 8	1 0	0 8
Small Swan ...	*Magenta*	6 0	3 6	1 3	1 0
Middle Swan ...	*Green*	9 0	4 6	1 9	1 4
Large Swan ...	*Pink*	12 0	6 0	2 6	1 8

SABLE BRUSHES IN ALBATA FERRULES.

	Brown Sable Hair. each. s. d.	Red Sable Hair. each. s. d.
Nos. 0 & 1 Flat or Round	1 0	0 8
,, 2 ,, ...	1 4	0 10
,, 3 ,, ...	1 8	1 0
,, 4 ,, ...	2 0	1 3
,, 5 ,, ...	2 6	1 6
,, 6 ,, ...	3 0	2 0
,, 7 ,, ...	4 0	2 3

EXTRA LARGE SERIES.	Flat. s. d.	Round. s. d.	Flat. s. d.	Round. s. d.
No. 1 Flat or Round ... ... each	5 9	6 9	3 3	3 9
,, 2 ,, ... ,,	8 6	9 9	5 3	5 9
,, 3 ,, ... ,,	11 0	12 9	7 0	7 6
,, 4 ,, ... ,,	13 6	16 0	9 0	10 6
,, 5 ,, ... ,,	17 6	18 0	11 6	13 6
,, 6 ,, ... ,,	20 0	21 0	14 0	16 0

Brushes for Painting in Water Colours.

BRUSHES IN NICKEL FERRULES.

	Brown Sable Hair	Red Sable Hair	Brown Fitch Hair	Best Siberian Hair
	s. d.	*s. d.*	*s. d.*	*s. d.*
Nos. 0 & 1 Flat or Round...each	0 10	0 5	0 4	0 3
,, 2 ,, ,,	1 0	0 6	0 4	0 4
,, 3 ,, ,,	1 2	0 7	0 4	0 4
,, 4 ,, ,,	1 4	0 8	0 5	0 5
,, 5 ,, ,,	1 8	0 10	0 5	0 5
,, 6 ,, ,,	2 0	1 0	0 5	6
,, 7 Flat ... ... ,,	2 3	1 4	0 6	8
,, 8 ,, ... ,,	—	1 8	0 7	10
,, 9 ,, ... ,,	—	2 0	0 9	0
,, 7 Round ... ... ,,	3 0	1 8	0 6	8
,, 8 ,, ... ,,	—	2 0	0 7	0 10
,, 9 ,, ... ,,	—	2 8	0 9	1 0

BEST CAMEL HAIR BRUSHES IN TIN FERRULES.

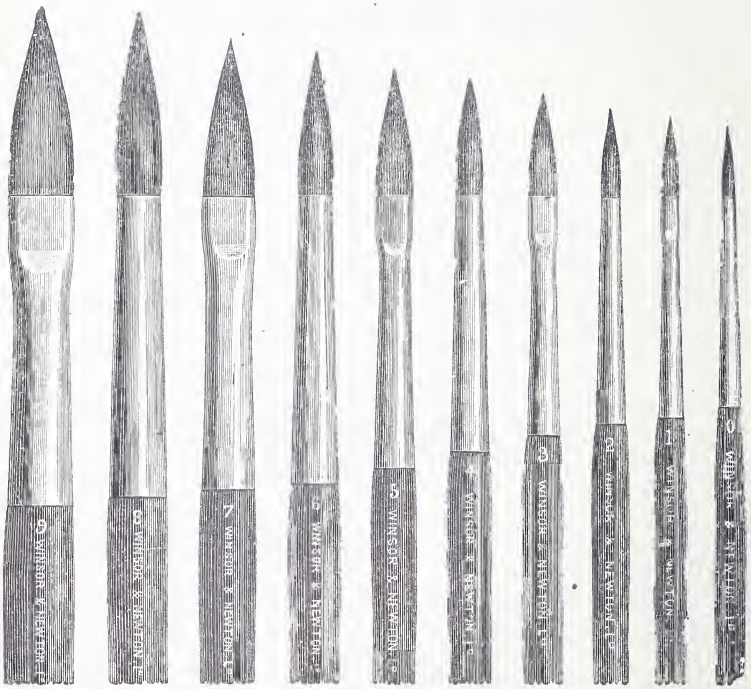
	per doz. *s. d.*
No. 1 Flat or Round	1 2
,, 2 ,, ...	1 3
,, 3 ,, ...	1 4
,, 4 ,, ...	1 6
,, 5 ,, ...	1 9
,, 6 ,, ...	2 0
,, 7 ,, ...	2 6
,, 8 ,, ...	3 0
,, 9 ,, ...	3 9
,, 10 ,, ...	4 9
,, 11 ,, ...	5 6
,, 12 ,, ...	6 0

WASH OR SKY BRUSHES IN NICKEL FERRULES.

	Flat. *s. d.*	Round. *s. d.*
Dyed Sable Hair, large size ... ... each	3 6	4 0
Ditto small size ... ... ,,	3 0	3 6
Best Siberian Hair, large size ... ... ,,	1 3	1 3
Ditto small size ... ... ,,	0 9	0 9

Brushes for Painting in Oil Colours.

Finest Red Sable Hair in Nickel Ferrules.



Flat or Round.			Flat.			Round.		
Nos.		s. d.	Nos.		s. d.	Nos.		s. d.
0 and 1	each	0 5	7	each	1 4	7	each	1 8
2	,,	0 6	8	,,	1 8	8	,,	2 0
3	,,	0 7	9	,,	2 0	9	,,	2 8
4	,,	0 8	10	,,	2 8	10	,,	3 3
5	,,	0 10	11	,,	3 3	11	,,	4 0
6	,,	1 0	12	,,	4 0	12	,,	4 9

"NEWLYN" BRUSHES, made short and thin in the Hair, and square at the corners, are supplied flat only at the same prices as above.

Extra Fine Hog Hair Brushes, A Series.

Nickel Ferrules, 12-inch Yellow Polished Handles.

MADE OF THE SOFTEST LYONS HAIR.

Nos.	Each. s.	d.	Nos.	Each. s.	d.
1 to 6, Flat or Round, all sizes ...	0	8	9, Flat or Round	1	1
7 ,, ,, ...	0	9	10 ,, ,, ...	1	3
8 ,, ,, ...	1	0	11 ,, ,, ...	1	6
			12 ,, ,, ...	1	9

Herkomer Brushes.

Extra Fine Hog Hair in Nickel Ferrules.

Short and thin in hair. Quality and Prices as **A** Series above.

Hog Hair Brushes, B Series.

Nickel Ferrules, 12-inch Red Polished Cedar Handles.

Nos.	Each. s.	d.	Nos.	Each. s.	d.
1 to 6, Flat or Round, all sizes ...	0	4	12, Flat or Round	0	10
7 Flat or Round ...	0	5	13 ,, ,, ...	1	3
8 ,, ,, ...	0	6	14 ,, ,, ...	1	6
9 ,, ,, ...	0	7	15 ,, ,, ...	1	9
10 ,, ,, ...	0	8	16 ,, ,, ...	2	0
11 ,, ,, ...	0	9	17 ,, ,, ...	2	3
			18 ,, ,, ...	2	8

"New Bright's" Hog Hair Brushes.

An improved form of the "Bright's" Brush, being a trifle shorter and thinner in the hair, and made with a squarer top. Quality and Prices as **B** Series above.

Hog Hair Brushes, C Series.

Tin Ferrules, 12-inch Natural Polished Cedar Handles.

Nos.	Each. s.	d.	Nos.	Each. s.	d.
1 to 6, Flat or Round, all sizes ...	0	3	9, Flat or Round	0	6
Flat or Round ...	0	4	10 ,, ,, ...	0	7
,, ,, ...	0	5	11 ,, ,, ...	0	8
			12 ,, ,, ...	0	9

HOG HAIR BRUSHES, G Series.

Tin Ferrules, 12-inch White Wood Handles.

Short and very thin in Hair.

Nos.	Each. s.	d.	Nos.	Each. s.	d.
1 to 6, Flat only, all sizes	0	3	13, Flat only	0	9
7 ,, ,,	0	4	14 ,, ,, ...	1	0
8 ,, ,,	0	5	15 ,, ,, ...	1	2
9 ,, ,,	0	6	16 ,, ,, ...	1	4
10 ,, ,,	0	6	17 ,, ,, ...	1	6
11 ,, ,,	0	7	18 ,, ,, ...	1	9
12 ,, ,,	0	8			

STUDENTS' HOG HAIR BRUSHES.

Nickelled Tin Ferrules, Black Polished Handles.

Sound, reliable Brushes of the approved shape, short and thin in hair, with a square top.

Nos.	Each. s.	d.	Nos.	Each. s.	d.
1 to 6, Flat only, all sizes	0	2	9 & 10, Flat only... ...	0	5
7 & 8 ,, ,,	0	4	11 & 12 ,, ,, ...	0	7

BROWN FITCH HAIR BRUSHES.

Nickel Ferrules, 12-inch Natural Polished Cedar Handles.

Improved shape, SHORT AND THIN IN THE HAIR, and with square points.

Nos.	Each. s.	d.	Nos.	Each. s.	d.
1, 2, and 3, Flat only ...	0	3	9, Flat only	0	7
4, 5, and 6 ,, ...	0	4	10 ,, ...	0	8
7 ,, ...	0	5	11 ,, ...	0	9
8 ,, ...	0	6	12 ,, ...	0	10

FINEST ROUND BADGER HAIR SOFTENERS.

With Red Polished Cedar Handles.

Nos.	Each. s.	d.	Nos.	Each. s.	d.	Nos.	Each. s.	d.
1	0	9	4	1	6	7	3	0
2	0	11	5	2	0	8	4	0
3	1	1	6	2	3	9	4	6

FLAT HOG HAIR VARNISHING BRUSHES.

Nickel Ferrules, Natural Polished Cedar Handles.

Made of the softest Hog Hair.

	Each. s.	d.		Each. s.	d.		Each. s.	d.
inch wide ...	1	2	2½ inches wide	2	9	3½ inches wide	4	0
1½ ,, ...	1	9	3 ,,	3	6	4 ,,	4	6
2 ,, ...	2	3						

WINSOR & NEWTON'S

ARTISTS' PREPARED CANVAS.

For Painting in Oil Colours.

	BEST QUALITY Single primed, Full primed & Roman Canvas.	BEST QUALITY Ticken Canvas.	SECOND QUALITY Single Primed & Full primed.	THIRD QUALITY.
	s. *d.*	*s.* *d.*	*s.* *d.*	*s.* *d.*
27 inches wide per yard.	3 0	3 8	2 3	1 8
30 ,, ,, ... ,,	3 3	4 0	2 6	—
36 ,, ,, ... ,,	3 9	4 9	3 0	2 3
38 ,, ,, ... ,,	4 0	5 3	3 2	—
42 ,, ,, ... ,,	4 6	5 9	3 6	—
45 ,, ,, ... ,,	5 3	6 6	3 9	—
54 ,, ,, ... ,,	7 0	8 0	4 6	3 6
62 ,, ,, ... ,,	8 6	10 0	5 0	4 0
74 ,, ,, ... ,,	10 6	12 0	6 0	5 0
86 ,, ,, ... ,,	12 6	15 0	7 0	—

"WINTON" ARTISTS' PREPARED CANVAS.

A new variety introduced to meet the requirements of those numerous Artists who prefer a more pronounced grain in their Canvas than is afforded by the ordinary Single-primed. The "Winton" Canvas is firm in substance, of even texture, and has a grain about midway between the Single-primed and Roman varieties. It is a specially woven fabric, prepared by WINSOR & NEWTON, Limited, and will be found superior to the foreign productions which have been offered of late at higher prices.

	s. *d.*		*s.* *d.*
27 inches wide per yard	2 6	45 inches wide per yard	4 4
30 ,, ,, ,,	2 9	54 ,, ,, ,,	5 0
36 ,, ,, ,,	3 6	74 ,, ,, ,,	7 0
42 ,, ,, ,,	4 0		

A Sample will be sent post free on application.

WINTON CANVAS ON STRETCHERS is supplied in all the regular sizes at proportionate prices.

WINSOR & NEWTON'S ARTISTS' CANVAS.

Strained on Wedged Stretchers, with Bevelled Inside Edges.

Size in Inches.	Best quality each. s.	d.	2nd quality each. s.	d.	3rd quality each. s.	d.
7 by 5	0	8	0	6	0	4
8 ,, 6	0	8	0	6	0	5
9 ,, 6	0	9	0	6	0	5
9 ,, 7	0	11	0	7	0	6
10 ,, 6	0	11	0	8	0	6
10 ,, 7	0	11	0	8	0	6
10 ,, 8	1	0	0	9	0	6
11 ,, 9	1	2	0	10	0	7
12 ,, 6	0	11	0	9	0	6
12 ,, 8	1	1	0	9	0	7
12 ,, 9	1	2	0	10	0	7
12 ,, 10	1	2	0	10	0	7
13 ,, 8	1	2	0	11	0	8
13 ,, 9	1	2	0	11	0	8
13 ,, 10	1	3	0	11	0	8
13 ,, 11	1	4	0	11	0	8
14 ,, 6	1	2	0	9	0	7
14 ,, 7	1	2	0	9	0	7
14 ,, 8	1	2	0	10	0	8
14 ,, 9	1	4	0	11	0	8
14 ,, 10	1	4	0	11	0	8
14 ,, 12	1	5	1	0	0	9
15 ,, 11	1	6	1	1	0	10
15 ,, 12	1	6	1	1	0	10
16 ,, 8	1	4	1	0	0	9
16 ,, 10	1	5	1	1	0	10
16 ,, 11	1	6	1	1	0	10
16 ,, 12	1	7	1	2	0	10
16 ,, 14	1	9	1	3	0	11
17 ,, 13	1	9	1	4	1	0
17 ,, 14	1	10	1	4	1	0
18½ ,, 8½	1	6	1	1	0	11
18 ,, 10	1	7	1	1	0	11
18 ,, 12	1	9	1	2	1	0
18 ,, 14	2	0	1	4	1	1
18 ,, 15	2	0	1	6	1	2
18 ,, 16	2	0	1	6	1	2
19 ,, 9	1	8	1	1	0	11
19 ,, 13	1	11	1	4	1	1
19 ,, 15	2	1	1	6	1	3
20 ,, 10	1	10	1	4	1	1
20 ,, 12	1	11	1	4	1	2
20 ,, 14	2	1	1	6	1	2
20 ,, 15	2	2	1	7	1	3
20 ,, 16	2	2	1	7	1	3
21 ,, 14	2	2	1	6	1	3
21 ,, 17	2	4	1	9	1	4

Size in Inches.	Best quality each. s.	d.	2nd quality each. s.	d.	3rd quality each. s.	d.
22 by 10	2	1	1	6	1	2
22 ,, 14	2	4	1	7	1	4
22 ,, 15	2	4	1	8	1	3
22 ,, 16	2	4	1	9	1	4
22 ,, 17	2	6	1	10	1	4
22 ,, 18	2	8	1	10	1	4
24 ,, 10	2	1	1	7	1	3
24 ,, 12	2	2	1	7	1	3
24 ,, 14	2	4	1	9	1	4
24 ,, 16	2	8	2	0	1	5
24 ,, 18	2	10	2	0	1	6
24 ,, 20	3	2	2	2	1	7
26 ,, 16	3	0	2	2	1	7
26 ,, 18	3	2	2	2	1	9
26 ,, 20	3	6	2	4	1	10
26 ,, 22	3	8	2	6	2	0
27 ,, 20	3	6	2	9	1	10
27 ,, 22	3	8	2	9	2	0
30 ,, 13	3	2	2	2	1	7
30 ,, 18	3	8	2	8	1	10
30 ,, 20	3	10	2	11	2	0
30 ,, 22	4	3	3	0	2	3
30 ,, 24	4	4	3	1	2	6
30 ,, 25	4	6	3	2	2	6
32 ,, 18	4	0	2	11	2	3
36 ,, 20	4	6	3	6	2	6
36 ,, 24	5	3	3	8	2	8
36 ,, 28	5	9	4	0	3	0
37 ,, 13	4	3	3	2	2	4
38 ,, 14	4	9	3	4	2	6
40 ,, 24	6	4	5	3	—	
40 ,, 28	7	4	5	9	—	
40 ,, 30	8	4	6	3	—	
42 ,, 24	6	9	5	6	—	
42 ,, 28	7	10	6	3	—	
44 ,, 34	10	0	8	0	—	
48 ,, 36	11	6	9	6	—	
50 ,, 30	11	0	8	8	—	
50 ,, 40	13	0	10	6	—	
54 ,, 36	13	0	10	6	—	
56 ,, 44	17	6	13	4	—	
60 ,, 40	16	6	13	3	—	
72 ,, 54	33	0	25	0	—	
88 ,, 52	38	0	28	6	—	
94 ,, 58	44	0	35	0	—	
106 ,, 70	56	0	47	0	—	

Academy Boards.

BEST QUALITY.	Inches.	Thin. Each. s. d.	Thick. Each. s. d.
Academy Boards	24½ by 18½	1 0	1 3
Half ,, ...	18½ ,, 12¼	0 6	0 8
Quarto ,, ...	12¼ ,, 9¼	0 3	0 4
Octavo ,, ...	9¼ ,, 6	0 1½	0 2

"Rough Surfaced" Academy Boards.

These Boards are carefully abraded by hand, and offer an agreeable contrast to the smooth surface of the older kind.

Ordinary Sizes.	Each.	Panel Sizes.*	Each.		Each.
Inches.	s. d.	Inches.	s. d.	Inches.	s. d.
Whole Size, 24⅓ by 18⅓	1 0	15 by 8	0 4	26 by 10	0 9
Half ,, 18½ ,, 12¼	0 6	18 ,, 8	0 6	30 ,, 13	1 0
Quarto ,, 12¼ ,, 9¼	0 3	18½ ,, 13	0 8	37 ,, 13	1 6
Octavo ,, 9¼ ,, 6	0 1½	24 ,, 12	0 9		

Students' Academy Boards.

Ordinary Sizes.	Each.	Panel Sizes.*	Each.		Each.
Inches.	s. d.	Inches.	s. d.	Inches.	s. d.
Whole Size, 24⅓ by 18⅓	0 8	15 by 8	0 3	26 by 10	0 8
Half ,, 18½ ,, 12¼	0 4	18 ,, 8	0 4	30 ,, 13	0 10
Quarto ,, 12¼ ,, 9¼	0 2	18½ ,, 13	0 6	37 ,, 13	1 3
Octavo ,, 9¼ ,, 6	0 1	24 ,, 12	0 8		

* These sizes correspond with those of Madame Vouga's and other panel studies.

Millboards and Mahogany Panels.

Prepared for Painting in Oil Colours.

Millboards, 44 sizes, 6 ins. by 5 ins. 6d., to 30 ins. by 25 ins. 9/-.
Mahogany Panels, 42 sizes, 8 ins. by 6 ins. 1/3, to 36 ins. by 28 ins. 37/-.

White Wood Panels.

Unprepared.

Eighteen sizes, 8 ins. by 6 ins. 3d., to 20 ins. by 12 ins. 1/-.

Oil Sketching Paper.

In four different surfaces, prepared to imitate the textures of Plain, Single Primed, Roman, and Ticken Canvases.

	s.	d.
Prepared on Imperial Paper, 30 inches by 22 inches ... per sheet	0	9
Ditto, ditto, Extra Thick 30 ,, by 22 ,, ... ,,	1	0

Oil Sketching Tablets.

(Millboards covered with Prepared Oil Sketching Paper.)

Size in inches.	Each. s.	d.	Size in inches.	Each. s.	d.	Size in inches.	Each. s.	d.
$5\frac{1}{2}$ by $4\frac{1}{2}$	0	2	$11\frac{1}{2}$ by 9	0	5	18 by $11\frac{1}{2}$	0	8
7 ,, 5	0	2	12 ,, 8	0	5	20 ,, 14	0	9
8 ,, 6	0	3	12 ,, 9	0	5	24 ,, 12	1	0
9 ,, $5\frac{1}{2}$	0	3	14 ,, $6\frac{3}{4}$	0	5	28 ,, 12	1	0
10 ,, 7	0	3	14 ,, 10	0	6	30 ,, 13	1	6
10 ,, 8	0	4	16 ,, 12	0	8	37 ,, 13	2	0
						42 ,, $13\frac{1}{2}$	2	3

Made in three surfaces—Plain, Single-primed, and Roman. Single-primed surface is sent unless otherwise ordered.

The Winton Shaded Art Panels.

FOR PAINTING IN OIL COLOURS.

Prepared in Six Tints, viz. :—GREEN, ROSE, AZURE, BROWN, GREY, and OLIVE.

Size in inches.	Each. s.	d.	Size in inches.	Each. s.	d.
9 by $5\frac{1}{2}$	0	6	18 by 10	1	6
10 ,, 7	0	8	20 ,, 10	1	6
12 ,, 8	1	0	20 ,, 12	1	9
14 ,, $6\frac{3}{4}$	1	0	20 ,, 14	1	9
14 ,, 10	1	3	24 ,, 12	2	0
16 ,, 8	1	3	28 ,, 12	2	6
30 by 13 inches, green, brown, grey, and olive only				3	6
37 ,, 13 ,, ,, ,, ,, ,, ...				4	0
42 ,, $13\frac{1}{2}$,, ,, ,, ,, ,, ...				5	0

Other sizes, up to 20 in. wide, are made to order at proportionate prices.

The "Winton" Art Panels are manufactured and prepared solely by Winsor and Newton, Ltd. The surface is carefully shaded by hand and affords an especially suitable ground for painting Flowers, Fruit, &c., or copying Madame Vouga's Studies.

Canvas Boards.

Millboards covered with Artists' Prepared Canvas.

Best Quality, 20 sizes, 7 in. by 5 in., 7d., to 20 in. by 14 in., 3/- each. 21 by $10\frac{1}{2}$ in., 3/2; 42 by $10\frac{1}{2}$ in., 6/6 each.

Second Quality, 20 sizes, 7 in. by 5 in., 6d., to 20 in. by 14 in., 2/- each.

Japanned Tin Plaques (Circular).

With Rings at back.

Prepared for Painting in Oil Colours.

PLAIN.—Six Tints: Cream, Terra Cotta, Pale Blue, Pale Pink, Pale Green, and Black.

SHADED.—Three Tints; Brown, Green, and Grey.

Diameter.	Plain. Each. s.	d.	Shaded. Each. s.	d.
6 inches...	0	8	—	
7 ,, ...	0	10	—	
8 ,, ...	1	0	1	2
9 ,, ...	1	2	1	4
10 ,, ...	1	3	1	6
11 ,, ...	1	5	1	9
12 ,, ...	1	6	2	0
13 ,, ...	2	0	2	6
14 ,, ...	2	6	2	9
16 ,, ...	3	6	4	0

Solid Blocks for Painting in Oil Colours.

Made of Thick Paper, 24 Surfaces.	Inches.		Blocks only. s.	d.	Half Bound and with Protective Frames. s.	d.
16mo Imperial	7 by 5	each	1	9	... 3	9
8vo ,,	10 ,, 7	,,	3	0	... 6	3
4to Royal	11½ ,, 9	,,	5	0	... 9	0
6mo Imperial	14 ,, 6¾	,,	4	6	... 8	6
4to ,,	14 ,, 10	,,	6	0	... 10	6

Made of Extra Thick Paper, 18 Surfaces.	Inches.		Blocks only. s.	d.	Half Bound and with Protective Frames. s.	d.
16mo Imperial	7 by 5	each	1	9	... 3	9
8vo ,,	10 ,, 7	,,	3	0	... 6	3
4to Royal	11½ ,, 9	,,	5	0	... 9	0
6mo Imperial	14 ,, 6¾	,,	4	6	... 8	6
4to ,,	14 ,, 10	,,	6	0	... 10	6
3mo ,,	18 ,, 10	,,	8	6	... 16	0
Half ,,	20 ,, 14	,,	12	0	... 21	0

These Blocks are made with Oil Sketching Paper of the four different surfaces described on Page 36. Single Primed Surface Blocks are sent unless otherwise ordered.

DRAWING PAPERS.

MESSRS. WINSOR & NEWTON, Limited, pay particular attention to this department, and keep constantly on hand a very large and varied Stock of Seasoned First-class Drawing Papers, comprising all kinds required, including the "O.W." Hand-made Drawing Paper recently introduced and stamped "Guaranteed Pure Paper R.W.S."

WHATMAN'S DRAWING PAPER.

	Weight to Ream.		Inches.	Per Sheet. s.	d.
Demy	25 lbs. ...	Hotpressed and Not ...	20 by $15\frac{1}{2}$	0	$1\frac{1}{2}$
Medium ...	34 ,, ...	,, ,, ...	22 ,, $17\frac{1}{2}$	0	$2\frac{1}{2}$
Royal	44 ,, ...	Hotpressed, Not, and Rough	24 ,, $19\frac{1}{2}$	0	3
Imperial ...	72 ,, ...	,, ,, ...	$30\frac{1}{2}$,, 22	0	5
Dble. Elephant	133 ,, ...	,, ,, ...	40 ,, $26\frac{3}{4}$	0	10
Antiquarian	240 ,, ...	,, ,, ...	$52\frac{1}{2}$,, $30\frac{1}{2}$	4	0

WHATMAN'S "THICK" AND "EXTRA THICK" DRAWING PAPER.

	Weight to Ream.		Per Sheet. s.	d.	*Artists Per Sheet. s.	d.
Royal ...	60 lbs. ...	Hotpressed, Not, and Rough	0	5	—	
Imperial ...	90 ,, ...	,, ,,	0	8	0	9
,, ...	140 ,, ...	,, ,,	1	0	1	2
,, ...	300 ,, ...	,, ,,	—		2	6
Dble. Elephant	235 ,, ...	,, ,,	1	9	2	0

**Artists' Drawing Paper consists of Sheets carefully selected at the Mill.*

"O.W." DRAWING PAPER.

A Hand-made Paper, manufactured under the direction of the Royal Society of Painters in Water Colours.

	Weight to Ream.		Per Sheet. s.	d.
Imperial ...	72 lbs., Nos. 1 and 4 Surfaces		0	5
,, ...	90 ,, ,, 4 Surface		0	8
,, ...	140 ,, ,, 4 ,, ...		1	0
Dble. Elephant	140 ,, ,, 4 ,, ...		1	0
,, ,, ...	325 ,, ,, 40 ,, ...		2	3
Antiquarian ...	240 ,, ,, 4 ,, ...		9	0

WINSOR & NEWTON'S

"IMITATION STEINBACH" DRAWING PAPER.

Suitable for Drawing in Water Colours, Pastel Crayons, Pencil and Charcoal, and for general Black and White Work.

Imperial, 30 by 22½ in., 65 lbs. to ream... ... ... 3/9 per quire.
Continuous, 54 inches wide ... ... 6d. per yard.

(Reduced prices for original rolls of 25, 50, and 100 yards.)

HOLLINGWORTH'S

"IMPROVED" DRAWING PAPER.

	Weight to Ream.			Inches.		Sheet s.	d.
Demy	24 lbs.,	Hotpressed and	Not,	20 by 15½	...	0	1
Medium	32 ,,	,,	,,	22 ,, 17¾	...	0	1½
Royal	42 ,,	,,	,,	24 ,, 19	...	0	2¼
Imperial	72 ,,	,,	,,	30½ ,, 22½	...	0	3
,, ...	90 ,,	,,	,,	30¼ ,, 22¼	...	0	4
Dble. Elephant ...	130 ,,	,,	,,	40 ,, 26¾	...	0	6

BEST MACHINE-MADE TINTED CRAYON PAPERS.

	Weight to Ream.			Inches.		Per Sheet. s.	d.
Imperial	90 lbs.	...	33 Tints	30 by 21½	...	0	4
Dble. Elephant ...	144 ,,	...	6 ,,	40 ,, 27	...	0	6

MICHALLET FRENCH HAND-MADE CRAYON PAPER.

			Inches.		Per Quire. s.	d
Royal ...	No. 1, White Nos. 2 to 12, various Tints	}	24 by 19	...	2	6

Pattern Books of Tinted Crayon and other Drawing Papers may be had on application.

CARTRIDGE DRAWING PAPER.

	Weight to Ream.	Inches.	Per Sheet. s.	Per Sheet. d.	Per Quire. s.	Per Quire. d.
SUPERFINE:						
Students'	60 lbs.	30 by 22 ...	0	2	3	0
Imperial (Hotpressed and Not)	78 ,,	30 ,, 22 ...	0	3	5	3
FINE:						
Medium	30 lbs.	22 by 17 ...	0	1	1	3
Royal	48 ,,	24 ,, 19 ...	0	1½	2	3
Thin Log	38 ,,	26 ,, 21 ...	0	1	2	0
Thick Log	48 ,,	26 ,, 21 ...	0	1½	2	3
Thin Engineers	70 ,,	30 ,, 22 ...	0	2	3	6
Thick Engineers	90 ,,	30 ,, 22 ...	0	2½	4	6
Double Elephant	120 ,,	40 ,, 27 ...	0	3½	5	6
GOOD:						
Royal School of Art	40 lbs.	24 by 19 ...	0	1	1	3
Imperial School of Art ...	60 ,,	30 ,, 22 ...	0	1	2	0
Imperial White	70 ,,	30 ,, 22 ...	0	1½	2	3

CONTINUOUS CARTOON CARTRIDGE PAPER.

		Per Yard. s.	Per Yard. d.
White Cartoon Paper, Thin	36 inches wide	0	4
,, ,, ,, Medium	45 ,, ...	0	6
,, ,, ,, Thin	54 ,, ...	0	7
,, ,, ,, Thick	30 ,, ...	0	7
,, ,, ,, ,,	54 ,, ...	1	2
,, ,, ,, ,,	60 ,, ...	1	2
Tinted Cartoon Paper	54 ,, ...	0	10

(Three Tints—Buff, Stone, and French Grey).

Transfer Papers.

In Sheets 22½ by 17½ inches.

Black, White, Red, Yellow, Blue, and Black Lead, prepared on one or both sides.

Prices from 1½d. to 3d. per sheet; 2/- to 5/- per quire.

Tracing Papers.

In Shefts, 9 varieties, 30 by 20 inches, and 40 by 30 inches,
Prices 1½d. to 5d. per sheet.

Rolls of 21 yards, 27 varieties, 30, 31, 40, 43, 44, and 60 inches wide,
4/6 to 20/- per roll.

PATTERNS ON APPLICATION.

Solid Drawing Blocks.

Made of WHATMAN'S Drawing Paper.

Inches.	* Series 2 20 Sheets. s. d.	* Series 3 24 Sheets. s. d.	* Series 3a 32 Sheets. s. d.	* Series 4 32 Sheets. s. d.
32mo Imperial 5 by 3½ each	1 2	0 9	1 0	0 9
16mo Royal 5½ ,, 4½ ,,	—	1 0	1 3	1 0
16mo Imperial 7 ,, 5 ,,	2 0	1 6	1 8	1 3
8vo Royal 9 ,, 5½ ,,	2 8	1 9	2 3	2 0
16mo Dble. Elept. 9 ,, 6 ,,	3 0	—	—	—
8vo Imperial 10 ,, 7 ,,	3 3	2 6	3 0	2 3
4to Royal 11½ ,, 9 ,,	5 3	3 3	4 0	3 6
8vo Dble. Elept. 12 ,, 9 ,,	5 6	—	—	—
6mo Imperial 14 ,, 6¾ ,,	4 9	3 3	4 0	3 3
4to Imperial 14 ,, 10 ,,	6 6	4 9	6 0	4 6
3mo Imperial 18 ,, 10 ,,	9 0	6 9	8 3	—
Half Royal 18 ,, 11½ ,,	—	7 6	8 6	—
4to Dble. Elept. 18 ,, 12 ,,	11 0	—	—	—
Half Imperial 20 ,, 14 ,,	12 6	10 0	12 6	—

SOLID DRAWING BLOCKS WITH COVERS & POCKETS.

Made of WHATMAN'S Drawing Paper.

Inches.	Half-bound Covers. * Series 2 20 Sheets. s. d.	* Series 3 24 Sheets. s. d.	* Series 3a 32 Sheets. s. d.	Brown Holland Covers. * Series 4 32 Sheets. s. d.
32mo Imperial 5 by 3½ each	2 0	1 6	1 8	1 6
16mo Royal 5½ ,, 4½ ,,	—	1 9	2 0	1 9
16mo Imperial 7 ,, 5 ,,	3 0	2 3	2 8	2 2
8vo Royal 9 ,, 5½ ,,	3 9	3 0	3 6	2 9
16mo Dble. Elept. 9 ,, 6 ,,	4 0	—	—	—
8vo Imperial 10 ,, 7 ,,	4 9	4 0	4 6	3 6
4to Royal 11½ ,, 9 ,,	7 6	5 3	6 0	5 3
8vo Dble. Elept. 12 ,, 9 ,,	8 0	—	—	—
6mo Imperial 14 ,, 6¾ ,,	7 0	5 3	6 0	5 0
4to Imperial 14 ,, 10 ,,	9 0	6 9	8 0	6 6
3mo Imperial 18 ,, 10 ,,	13 6	11 0	12 6	—
Half Royal 18 ,, 11½ ,,	—	12 0	13 0	—
4to Dble. Elept. 18 ,, 12 ,,	15 9	—	—	—
Half Imperial 20 ,, 14 ,,	18 0	16 0	18 6	—

* *Series 2 is made of EXTRA THICK Paper; Series 3 & 3a of THICK Paper; Series 4 of IMPERIAL 72 lbs. Paper.*

SOLID BLOCKS. Series 8.
FOR WATER COLOUR SKETCHING.

Made of Machine-made Paper, Not Surface. 20 Sheets.

$9\frac{1}{2}$ inches by 6 ... each 6d. 12 inches by $9\frac{1}{2}$ ... each 1s.

SOLID DRAWING BLOCKS. Series 9 and 11.

	Inches.			* Series 9 24 Sheets. s.	d.	* Series 11 32 Sheets s.	d.
32mo Imperial	5 by	$3\frac{1}{2}$	... ... each	—		0	6
16mo Imperial	7 ,,	5	... ... ,,	0	6	0	8
8vo Royal	9 ,,	$5\frac{1}{2}$	... ... ,,	0	9	0	9
8vo Imperial	10 ,,	7	... ... ,,	1	0	1	0
4to Royal	$11\frac{1}{2}$,,	9	... ... ,,	1	6	1	6
6mo Imperial	14 ,,	$6\frac{3}{4}$	... ... ,,	—		1	9
4to Imperial	14 ,,	10	... ... ,,	2	0	2	0

** Series 9 is made of ENGINEER'S Cartridge Paper, and Series 11 of Thick IMITATION STEINBACH Paper.*

SCHOOL SOLID DRAWING BLOCKS. Series 10.

Made of Good White Cartridge Paper. 20 Sheets.

10 inches by 7 ... each 6d. 14 inches by 10 ... each 1s.

SCHOOL SKETCH BOOKS. Series 29.

(12 inches by $9\frac{1}{2}$).

With Cloth Backs and Stiff Marble Paper Sides, containing s. d.
20 leaves of Cartridge Drawing Paper ... ... each 1 0

SKETCH BOOKS. Series 30 and 35.

Bound in Brown Holland, with Elastic Band.

Inches.	* Series 30	s.	d.
5 by $3\frac{1}{2}$,	40 leaves each	0	6
7 ,, $4\frac{1}{2}$,	40 ,, ,,	1	0
9 ,, $5\frac{1}{2}$,	32 ,, ,,	1	3
10 ,, 7,	32 ,, ,,	1	6
$11\frac{1}{2}$,, 9,	32 ,, ,,	2	0
$14\frac{1}{2}$,, 10,	32 ,, ,,	2	6

* Series 35	s.	d.
40 leaves ... ... each	0	6
†40 ,, ... ,,	0	9
40 ,, ... ,,	1	0
40 ,, ... ,,	1	3

** Series 30 is made of GOOD CARTRIDGE Drawing Paper, and Series 35 of Thick IMITATION STEINBACH Paper.*

† *Measures 7 by 5 inches.*

SKETCHERS' NOTE BOOKS. Series 33.

Made of Good White Paper, suitable for Rapid Pencil Sketches, Brown Holland Covers.

	Inches.		s.	d.
No. 1 ...	$5\frac{1}{2}$ by 4,	80 leaves in each Book ... ... each	0	9
,, 2 ...	$8\frac{1}{2}$,, $5\frac{1}{2}$	... ... ,,	1	3
,, 3 ...	11 ,, $8\frac{1}{2}$	... ... ,,	2	0

SOLID BLOCKED SKETCH BOOKS.

Made as Sketch Books, but with the three outer edges fastened as ordinary Solid Blocks.

Made of WHATMAN'S Drawing Paper.

		Half-bound Leather Backs, cloth sides.		Brown Holland Covers.		
		*Series 21. 20 Leaves.	*Series 22. 32 Leaves.	*Series 21a. 20 Leaves.	*Series 22a. 32 Leaves.	*Series 23. 24 Leaves.
		s. d.	s. d.	s. d.	s. d.	s. d.
32mo Imperial	... each	—	1 6	—	1 3	1 0
24mo ,,	... ,,	—	2 0	—	1 8	1 3
16mo ,,	... ,,	2 6	2 6	2 3	2 3	1 6
8vo Royal	... ,,	3 6	3 3	3 0	3 0	2 0
12mo Imperial	... ,,	—	3 3	—	3 0	2 0
8vo ,,	... ,,	4 3	4 3	3 9	3 9	2 6
4to Royal	... ,,	—	6 0	—	5 3	3 6
4to Imperial	... ,,	7 6	7 6	6 9	6 9	5 0

**Series 21 & 21a are made of EXTRA THICK Paper; Series 22 & 22a of THICK PAPER, and Series 23 of IMPERIAL 72-lbs. Paper.*

SKETCH BOOKS.

Made of WHATMAN'S or TINTED CRAYON Papers, each containing 30 leaves.

		Half-bound Leather Backs, cloth sides.		Brown Holland Covers.	
	Inches.	*Series 24	*Series 25.	*Series 26.	*Series 27.
		s. d.	s. d.	s. d.	s. d.
32mo Imperial	5 by $3\frac{1}{2}$ ... each	1 0	0 11	0 9	0 8
24mo ,,	7 ,, $3\frac{1}{4}$ ... ,,	1 3	1 2	1 0	1 0
Pocket Size	7 ,, $4\frac{1}{2}$ ... ,,	1 6	1 4	1 3	1 2
16mo Imperial	7 ,, 5 ... ,,	1 6	1 4	1 3	1 2
8vo Royal	9 ,, $5\frac{1}{2}$ ... ,,	2 0	—	1 6	—
12mo Imperial	10 ,, $4\frac{1}{2}$ ... ,,	2 6	2 3	1 9	1 6
8vo ,,	10 ,, 7 ... ,,	3 0	2 9	2 3	2 0
4to Royal	$11\frac{1}{2}$,, 9 ... ,,	3 9	—	3 0	—
4to Imperial	$14\frac{1}{2}$,, 10 ... ,,	5 3	4 9	4 6	4 0

**Series 24 and 26 are made of WHATMAN'S Paper; Series 25 and 27 of TINTED CRAYON Paper.*

BLACK & WHITE SKETCH BOOKS. Series 34.

Made of EXTRA THIN BANK Paper, suitable for Pencil, Pen, or Colour Drawings.

Each Book contains 94 Leaves, perforated on interior edge.

Inches.		s. d.	Inches.		s. d.
No. 1, $3\frac{1}{2}$ by 3	... each	0 5	No. 4, 8 by 5	... each	1 0
,, 2, 5 ,, $3\frac{1}{4}$	... ,,	0 8	,, 5, 10 ,, 8	... ,,	1 6
,, 3, $7\frac{1}{4}$,, $4\frac{1}{2}$	... ,,	0 10			

SCHOOL DRAWING BOOKS.

Made of BEST CARTRIDGE Drawing Paper.

WITH ILLUSTRATED TINTED PAPER COVERS.

20 LEAVES IN EACH BOOK.

	Inches.			Interleaved with Tissue.
		s. *d.*	*s.* *d.*
8vo Royal ...	9 by $5\frac{1}{2}$	each 0 6	0 7
8vo Imperial ...	10 ,, 7	,, 0 9	0 10
4to Royal ...	$11\frac{1}{2}$,, 9	,, 1 0	1 1
4to Imperial ...	$14\frac{1}{2}$,, 10	,, 1 6	1 8

STUDENTS' DRAWING BOOKS.

Made of SUPERIOR CARTRIDGE Paper.

TINTED PAPER COVERS.

NEW SERIES.

Nos.	Inches.					*s.* *d.*
11	9 by $5\frac{1}{2}$	8 leaves	... ...	each	0 1
12	10 ,, 7	12 ,,	... ...	,,	0 2
13	$11\frac{1}{2}$,, 9	16 ,,	... ...	,,	0 3
14	$14\frac{1}{2}$,, 10	16 ,,	... ...	,,	0 4
15	$14\frac{1}{2}$,, 10	24 ,,	... ...	,,	0 6
16	$14\frac{1}{2}$,, 10	40 ,,	... ...	,,	0 9
17	$14\frac{1}{2}$,, 10	12 ,,	interleaved tissue	,,	0 4
18	$14\frac{1}{2}$,, 10	20 ,,	,,	,,	0 6
19	$14\frac{1}{2}$,, 10	30 ,,	,,	,,	0 9

In ordering it is only necessary to give the Number prefixed to each size.

GILT BEVELLED EDGE CARDS.

IN BOXES OF 50.

Inches.	Whatman's Surface. *s.* *d.*	Assorted Tints & Surfaces. *s.* *d.*	Imitation Canvas Surface for Oil Painting. *s.* *d.*
$4\frac{1}{2}$ by 3 ... ... per box	3 0	3 0	4 0
5 ,, $3\frac{1}{2}$ ... ... ,,	4 0	4 0	5 0
$5\frac{1}{4}$,, 4 ... ... ,,	4 6	4 6	6 0
6 ,, $4\frac{1}{2}$ ... ... ,,	5 6	5 6	7 0

The above are also put up in boxes, containing an assortment of sizes at 1s. each.

WATER COLOUR SKETCHING BOARDS.

MOUNTING BOARDS COVERED WITH WHATMAN'S PAPER ON ONE SIDE.

Hotpressed, Not, and Rough Surfaces.

	Inches.	Each. s.	d.		Inches.	Each s.	d.
16mo Imperial ...	7 by $4\frac{3}{4}$	0	1	4to Imperial ...	$14\frac{1}{2}$ by $10\frac{5}{8}$	0	5
8vo Royal ...	$9\frac{1}{8}$,, $5\frac{3}{4}$	0	$1\frac{1}{2}$	Half Royal ...	$18\frac{1}{4}$,, $11\frac{1}{2}$	0	6
6mo Royal ...	$11\frac{1}{2}$,, 6	0	2	Half Imperial	$21\frac{1}{4}$,, $14\frac{1}{3}$	0	9
8vo Imperial ...	$10\frac{5}{8}$,, $7\frac{1}{4}$	0	$2\frac{1}{2}$	Royal	23 ,, $18\frac{1}{4}$	1	0
4to Royal ...	$11\frac{1}{2}$,, $9\frac{1}{8}$	0	3	Imperial ...	29 ,, $21\frac{1}{4}$	1	6
6mo Imperial ...	$14\frac{1}{4}$,, 7	0	3				

Also covered with Whatman's "Special Surface" Drawing Paper for Black and White Drawing. Prices same as above.

"BLACK AND WHITE" BOARDS.

Made in one thickness only of Paper specially selected and manufactured for this purpose.

Suitable for either Pen, Wash, or Colour.

	Inches.	Per packet of 6 Boards. s.	d.		Inches.	Per packet of 6 Boards. s.	d.
No. 1 ...	$7\frac{1}{8}$ by $5\frac{1}{4}$	0	6	No. 4 ...	$14\frac{1}{2}$ by $10\frac{1}{2}$	1	9
,, 2 ...	$10\frac{1}{2}$,, $7\frac{1}{8}$	1	0	,, 5 ...	$18\frac{1}{2}$,, $11\frac{3}{4}$	2	3
,, 3 ...	$11\frac{3}{4}$,, $9\frac{1}{2}$	1	3	,, 6 ...	$23\frac{1}{2}$,, $18\frac{1}{2}$	4	0

BRISTOL BOARDS.

BEST QUALITY.			2 sheet. s.	d.	3 sheet. s.	d.	4 sheet. s.	d.	6 sheet. s.	d.
Foolscap ...	$15\frac{1}{4}$ inches by $12\frac{1}{2}$	each	0	2	0	3	0	4	0	6
Demy ...	$18\frac{3}{4}$,, $14\frac{1}{2}$	,,	0	3	0	5	0	6	0	9
Medium ...	21 ,, $16\frac{3}{4}$	,,	0	4	0	6	0	8	1	0
Royal ...	$22\frac{1}{2}$,, 18	,,	0	6	0	8	1	0	1	4
Imperial ...	$28\frac{1}{2}$,, 21	,,	0	10	1	3	1	8	2	6

CUT-OUT MOUNTS, &c.

Messrs. WINSOR & NEWTON, Limited, pay particular attention to Cut-out Mounts; they also undertake to mount Drawings, &c., intrusted to them, with care and despatch.

MOUNTING BOARDS.

WHITE OR TINTED (15 TINTS).

Series 1—EXTRA SUPERFINE.

		3 sheet.	4 sheet.	6 sheet.	8 sheet.
		s. *d.*	*s.* *d.*	*s.* *d.*	*s.* *d.*
Half Imperial	21¼ inches by 14½ each	0 3	0 4	0 6	—
Royal ...	24 ,, 19 ,,	0 4	0 6	0 8	—
Imperial ...	29 ,, 21¼ ,,	0 6	0 8	1 0	1 4
Atlas ...	33¼ ,, 26 ,,	—	1 4	2 0	2 8
Dble. Elephant	39 ,, 26 ,,	—	1 6	2 3	3 2

Series 2—LONDON.

		4 sheet.	6 sheet.	8 sheet
		s. *d.*	*s.* *d.*	*s.* *d.*
Half Imperial	... 21¼ inches by 14½ each	0 3	0 4	0 5
Royal ...	... 24 ,, 19 ,,	0 4	0 5	0 7
Imperial ...	... 29 ,, 21¼ ,,	0 5	0 7	0 9
Atlas ...	... 33¼ ,, 26 ,,	—	1 0	1 3
Dble. Elephant	... 39 ,, 26 ,,	—	1 2	1 6
Dble. Imperial	... 43 ,, 29 ,,	—	1 6	1 9
*Leviathan ...	... 43 ,, 34 ,,	—	3 0	3 9
*Antiquarian	... 53 ,, 35 ,,	—	7 0	9 0

Series 3—FINE.

		4 sheet.	6 sheet.	8 sheet.
		s. *d.*	*s.* *d.*	*s.* *d.*
Half Imperial	... 21¼ inches by 15½ each	0 2	0 3	0 4
Royal ...	... 24 ,, 19 ,,	0 3	0 4	0 5
Imperial ...	... 31 ,, 21¼ ,,	0 4	0 6	0 8

Series 4—SCHOOL.

		Ordinary.	Best.
		s. *d.*	*s.* *d.*
Royal	... 24 inches by 19, Medium Thick ... each	0 2	0 2½
,,	... 24 ,, 19, Thick ... ... ,,	0 3	0 3½
Imperial	... 31 ,, 21, Medium Thick ... ,,	0 3	0 3½
,,	... 31 ,, 21, Thick .. ... ,,	0 4	0 5

* Not made in tints, 55, 56, 59, 62, 65, 66, 67, and 69.

Patterns of Tints may be had on application.

WINSOR & NEWTON'S
Nonpariel Drawing Pencils.

HEXAGON ORANGE-POLISHED CEDAR, 4d. each.

These are a new variety of Drawing Pencils made from carefully selected BRITISH GRAPHITE. They may be used with confidence for all Drawings in which a high-class Drawing Pencil—reliable for smoothness in working and evenness of colour—is a *sine qua non.*

Nonpariel Drawing Pencils are manufactured in twelve degrees viz. : HHHHHH, HHHHH, HHHH, HHH, HH, H, F, HB, B, BB, BBB, and BBBB, and stamped in gold—"Nonpariel Drawing Pencil, Winsor & Newton, Ltd."

WINSOR & NEWTON'S
Drawing Pencils.

PENNY Pencils, of good quality, for Schools and ordinary use, Round and Hexagon.

TWOPENNY Pencils, Round and Hexagon, strongly recommended for their richness of colour, and variety and evenness of tint.

SIXPENNY Cumberland Pencils, made expressly for the use of Artists, with an extra thickness of lead.

1s. Boxes, containing Six Drawing Pencils, Four Drawing Pins, India-Rubber, and a Stick each of Red, White and Black Crayon.

2s. Boxes, containing Six Best Engineer's Hexagon Natural Polished Drawing Pencils of Hard and Suitable Degrees.

WINSOR & NEWTON'S
Sketching Pencils.

Ever-pointed, four inches in length, with extra thick lead ... each, **6d.**

Re-fills for above, in boxes containing three Leads ... per box, **6d.**

Coloured Pencils.

Blue, Red, Green, and combined Blue and Red Pencils, in Coloured Polished Cedar. Best quality, **3d.**; Second quality, **2d.** each.

COMPASS PENCILS, plain Cedar, three sizes, two degrees, per dozen, **4d.**

Creta Levis Pencils,

FORTY-EIGHT TINTS.

In Coloured Polished Cedar ... ... 3d. each.
Boxes containing from 6 to 48 Pencils, assorted tints, 2/- to 13/6 per box.

Lefranc's Soft Pastel Crayons.

ASSORTED COLOURS.

NOTICE.—These Crayons, being fragile, are LIABLE to breakage in transit, and can only be sent at Purchaser's risk. Their utility, however, is not impaired by their being in pieces.

	s.	d.		s.	d.
Box containing 26 Crayons	3	6	Box containing 100 Crayons	15	0
,, ,, 40 ,,	4	6	,, ,, 132 ,,	20	0
,, ,, 56 ,,	6	6	,, ,, 156 ,,	23	3
,, ,, 62 ,,	9	6	,, ,, 200 ,,	33	0

Round Pointed Pastel Crayons.

IN ROUND FANCY CARDBOARD BOXES.

	Best Quality. s.	d.	Second Quality. s.	d.
Box containing 6 assorted Crayons	—		0	2
,, ,, 12 ,, ,, ...	0	9	0	3
,, ,, 18 ,, ,, ...	1	3	0	4
,, ,, 24 ,, ,, ...	1	9	0	6
,, ,, 30 ,, ,, ...	2	3	0	9
,, ,, 36 ,, ,, ...	2	9	1	0
,, ,, 48 ,, ,, ...	3	3	—	

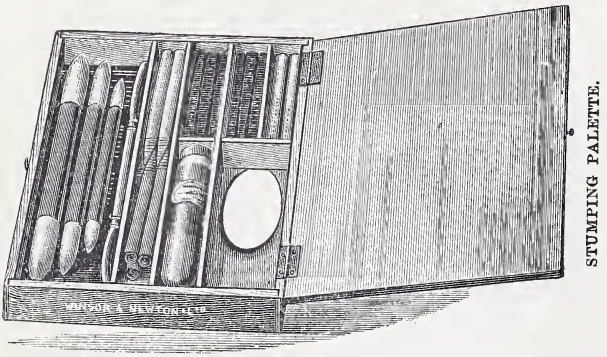
Crayons and Chalks.

Conté Crayons, Black, Red, and White, Round and Square, in Boxes of 12 sticks ... ... each 6d. to 1/3.
Ditto in Cedar ... ... ,, 2d. & 3d.
Conté Stumping Chalk, in Tinfoil ... ... per stick, 3d., 4d., & 6d.
,, ,, ,, in Glass Bottles ... ... per bottle, 6d.
Winsor & Newton's Stumping Chalk, in Tinfoil, per doz., small 1/-, large 1/3.
Lemoine's White Crayons ... per box of 12, Square 6d., Round 9d.
Chalk, Parmenter's Round White ... ... per gross box, 9d.
,, ,, ,, Enamelled ... ... ,, ,, 1/-.
,, Coloured Demonstration, assorted colours, per box of 12, 6d.

CHARCOAL, in Bundles and in Boxes, various sizes and qualities.
STUMPING PALETTES, Oval, lined Chamois Leather ... each 1/-.

Thumb-Hole Palette Chalk Box.

FOR STUDENTS, SCHOOLS OF ART, &c.



Size of Box when open, $10\frac{1}{2}$ by $6\frac{3}{4}$ inches.
Ditto when closed, $6\frac{3}{4}$,, $5\frac{1}{4}$,,

The Lid of this Box is covered inside with Chamois Leather, which forms a Stumping Palette, and the thumb-hole is arranged to allow the Box being held on the hand as easily as an ordinary Palette.

The Box contains—Four each Nos. 1, 2, and 3, Square Black Conté Crayons; Two each Nos. 1 and 2 Lemoine's Round White Crayons; a Bottle of Stumping Chalk (Velours à Sauce); Two White Paper Stumps; One No. 2 White Leather Stump; Four each White and Grey Tortillons and a Portcrayon.

The Box complete, weighs under 8 oz.

Fitted complete, 3s. 6d.; empty, 2s.

The "Handy" Chalk Box.

The sliding lid of the Box is lined with Chamois Leather, and fitted with a thumb-strap, forming a convenient Stumping Palette.

The Box contains—Six Black and Four White Conté Crayons; a Stick of Stumping Chalk; Two White Paper Stumps; Six Tortillons; a Brass Portcrayon and a Drawing Pencil.

Fitted complete, 1s. 6d.; empty, 1s.

Conté Leather Stumps.

(WHITE OR CHAMOIS LEATHER.)

			s.	d.				s.	d.
No. 1	...	per dozen	1	6	No. 5	...	per dozen	3	3
,, 2	...	,,	1	9	,, 6	...	,,	4	0
,, 3	...	,,	2	0	,, 7	...	,,	4	6
,, 4	...	,,	2	6	,, 8	...	,,	5	6

Conté Paper Stumps.

			Grey. s.	d.	White. s.	d.				Grey. s.	d.	White. s.	d.
No. 1	...	per dozen	0	4	0	6	No. 5	...	per dozen	0	8	0	11
,, 2	...	,,	0	5	0	7	,, 6	...	,,	0	9	1	0
,, 3	...	,,	0	6	0	8	,, 7	...	,,	0	11	1	3
,, 4	...	,,	0	6	0	9	,, 8	...	,,	1	0	1	6

Conté Tortillons.

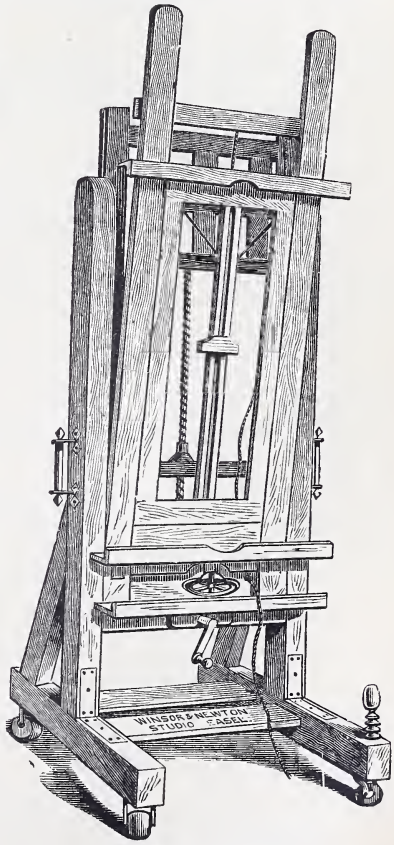
		Per Bundle. s.	d.
Grey Paper	(in bundles of 1 dozen)	0	1½
White Paper	,, ,,	0	2
,, large size	,, ,,	0	3
Tissue Paper	,, ,,	0	3

India Rubber.

	Per lb. s.	d.
Best Para (Bottle) Rubber, cut to various sizes	12	0
Best White Soft Rubber, 6, 12, 18, 24, 36, and 72 pieces to lb. ...	5	6
Best Pink Soft Rubber, 6, 12, 18, and 24 pieces to lb.	5	6
Best Stationer's Rubber, 6, 12, 18, 24, 36, and 72 pieces to lb. ...	7	0
White School Rubber, 12, 16, 30, and 60 pieces to lb.	3	0
Artist's Rubber, Extra Quality, 10, 15, 20, 30, and 60 pieces to lb.	4	6
Kneaded Rubber, 20 pieces to lb. ... ... per piece	0	3
Pencil Pointed Rubber ... ... in sticks, each 1d., 2d., 3d., and 4d.		
Nigrivorine Rubber, double pointed ... in sticks, each 1d., 2d., and 3d.		
Ink and Pencil Erasers ... ...each 4d.		
Webster's Chalk Erasers ... ...each 6d.		

Improved Studio Easels.

WINSOR & NEWTON'S IMPROVED STUDIO EASEL will carry canvases of any size to 9 feet 6 inches in height. The arrangement for projecting a canvas in a forward position is simple and effective; the Easel has a screw winding-up movement that is managed with the utmost facility, and which raises with ease a framed picture or Canvas of considerable weight.



	Each. £ s. d.
SMALL STUDIO EASEL, 5 feet high, which will carry a canvas 7 feet high.	
Stained Deal	... 11 11 0
Polished Oak	... 14 14 0
MIDDLE STUDIO EASEL, 6 feet high, which will carry a Canvas 8 feet high.	
Stained Deal	... 12 12 0
Polished Oak	... 15 15 0
LARGE STUDIO EASEL, 7 feet high, which will carry a Canvas 9½ feet high.	
Stained Deal	... 13 13 0
Polished Oak	... 17 17 0

Polished Oak Studio Easels.

G	7½ feet high, with screw winding-up movement	£5 0 0
H	Ditto ditto and forward movement	£8 0 0

Winsor and Newton's Easels.

SKETCHING EASELS.

No.		EACH. £ s. d.
1.	Polished Stained Pine Sketching Easel with sliding adjustable Legs, and Brass Arm which holds sketch firmly at any angle, 6 feet high open, 41 inches when closed...	1 2 0
	Also supplied in natural polished Pine at the same price.	
1A.	American White-Wood Sketching Easel, with sliding adjustable Legs, 6 feet high open, 41 inches closed ...	0 11 0
	Ditto ditto Polished ...	0 14 0
1B.	The "Amateur" Bamboo Sketching Easel, 4 feet high, (the lightest Easel made)	0 5 6
2.	Folding Sketching Easel, American White Wood, 4 feet 2 inches high	0 2 6
2A.	Superior Folding Sketching Easel, 4 feet 2 inches high ...	0 4 0
2B.	Ditto Ditto ditto, 4 ,, 2 ,, ,, with self-adjusting springs to fasten each leg... ...	0 6 6
2C.	Ditto ditto 5 feet high ditto	0 8 0
2D.	Sketching Easel, with sliding adjustable legs, Brass fittings and rack, 5 feet high, 36 inches when closed	0 12 6
20.	The "Walking-Stick" Sketching Easel, Polished Oak. Patent application No. 9096. The most compact Easel made, practical and efficient. It serves the purposes of a Walking Stick when closed, and an Easel when open. The wire pegs for holding the Canvas are contained, when not in use, in grooves cut on the inside of the back leg	0 5 6
23.*	The "Radial" Sketching Easel, stained and polished Pine. Heath's Patent. 4 feet 6 inches high open, 24 inches when closed	0 14 0
24.*	Ditto ditto 6 feet high, 30 inches when closed	0 16 0

(No. 23 is suitable for carrying on the handle-bars of a bicycle, and was originally made for that purpose).

Illustrated descriptive pamphlet of the "Radial" Easels post free on application.

Winsor and Newton's Easels.

STANDING EASELS.

No.		Each. £	s.	d.
3A.	Framed Rack Easel, Deal ... ... 5 feet 6 inches high	0	9	6
4.	Closing Easel, Deal ... ... 6 feet high	0	7	0
4B.	,, ,, Spruce, inexpensive, for students Ditto	0	3	9
4C.	,, ,, ,, ... 4 feet 6 inches high	0	3	0
5.	,, ,, Mahogany ... ... 6 feet high	0	15	0
6.	Framed Easel, Deal ... ... Ditto	0	10	6
7.	,, ,, Mahogany ... ... Ditto	1	1	0
10.	Rack Easel, Mahogany, with tray ... ... Ditto	1	17	6
11.	,, ,, ,, with brush box ... Ditto	2	10	0
12.	,, Academy Easel, Mahogany ,, ... Ditto	3	1	6
13.	,, Corbould ,, ,, ,, ... Ditto	3	15	0
14.	,, ,, ,, ,, ,, and Desk Ditto	4	15	0
15.	Dwarf Rack Easel, Deal, 4 feet high, the rack heightening the Easel to 6 feet 6 inches	1	10	0
16.	Ditto, Mahogany Ditto	2	5	0
17.	Rack Easel, Beech, with forward movement, 6 feet high	1	15	0
18A.	The "Radial" Students' Easel, Deal...	1	8	0

Illustrated descriptive pamphlet of the "Radial" Easels post free on application.

TABLE EASELS.

No.		s.	d.
30.	Deal, 18 inches high	1	3
31.	,, 21 ,, ,, ...	1	6
32.	,, 24 ,, ,, ...	1	9

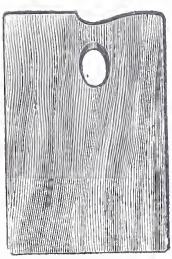
PATENT HATHERLEY EASELS.

		s.	d.			s.	d.
A	15 inches high	2	6	B	45 inches high	6	6
AA	15 ,, ,, for music	3	0	C	56 ,, ,, ...	7	6

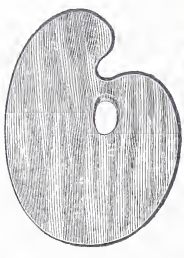
D Studio Easel, 6 feet high ... 8*s.* 6*d.*

Palettes.

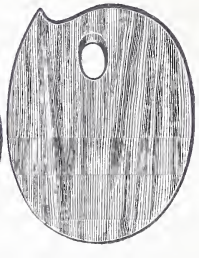
SPANISH MAHOGANY AND OTHER WOODS.



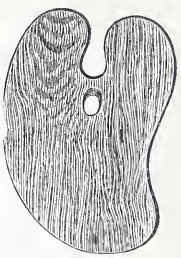
No. 1 Shape.



No. 2 Shape.



No. 3 Shape.



No. 4 Shape.

No. 4 is only made in 18, 20, 22, and 24-inch Palettes.

Spanish Mahogany.

Length		s.	d.
8 inches	each	0	9
9 ,,	,,	1	0
10 ,,	,,	1	3
11 ,,	,,	1	6
12 ,,	,,	1	9
13 ,,	,,	2	0
14 ,,	,,	2	6
15 ,,	,,	2	9
16 ,,	,,	3	0
17 ,,	,,	3	6
18 ,,	,,	4	0
20 ,,	,,	5	3
22 ,,	,,	6	0
24 ,,	,,	6	9
12 ,, Folding Palettes	each	3	0

Satin Wood.

Length		s.	d.
8 inches	each	2	3
9 ,,	,,	2	6
10 ,,	,,	3	0
11 ,,	,,	3	3
12 ,,	,,	3	6
13 ,,	,,	4	3
14 ,,	,,	5	0
15 ,,	,,	5	6
16 ,,	,,	6	0
17 ,,	,,	6	6
18 ,,	,,	6	9
12 ,, Folding Palettes	each	5	6

Mahogany.

To fit the following Oil-Colour Boxes.

		s.	d.
Pupil's	each	0	6
Pocket	,,	0	9
Tourist's	,,	1	0
Compact	,,	1	3
Student's	,,	1	6
Companion	,,	1	9
Portable	,,	2	0
Academy	,,	1	9
No. 1 Studio	,,	1	9
No. 2 Studio	,,	2	6
No. 3 Studio	,,	3	0
Sketching Box (Folding Palette)		3	0
Landscape Box (Walnut Palette)		1	9

No. 1 Shape is sent unless otherwise ordered.

Mahl Sticks.

	Each s.	d.
Bamboo or White Wood, 46 inches	0	6
Brass-jointed, White Wood, 36 inches in two pieces	1	0
,, ,, 36 ,, three ,,	1	6
,, ,, 44 ,, four ,,	2	0
,, Polished Bamboo, 38 inches in two pieces	2	6
,, ,, 38 ,, three ,,	3	0
,, ,, 44 ,, four ,,	3	6
,, ,, 56 ,, five ,,	4	0
Telescopic Bamboo, extending to 36 inches	4	0

Palette Knives.

WITH BEST STEEL BLADES.

		LENGTH OF BLADE. 3, 3½, & 4 in.		4½ in.		5 in.	
		s.	*d.*	*s.*	*d.*	*s.*	*d.*
No. 540	Cocoa Handle ... ... each	0	8	0	9	0	10
,, 541	,, balanced ... ... ,,	0	9	1	0	1	0
,, 542	Ebony handle ... ... ,,	0	8	0	9	0	10
,, 543	,, balanced ... ... ,,	0	9	1	0	1	0
,, 547	Ivory handle, balanced ... ... ,,	2	0	2	0	2	3
,, 554	Cocoa handle, Trowel shape ... ,,	1	8	1	9	2	0

Painting Knives.

	No. 1.		No. 2.		No. 3.		No. 4.		No. 5.	
	s.	*d.*	*s.*	*d.*	*s.*	*d.*	*s.*	*d.*	*s.*	*d.*
Very Thin Blades ... each	2	6	2	0	2	0	1	3	2	0

Ivory Palette Knives.—No. 1, 4½ inches, 1/- ; No. 2, 6 inches, 1/3 ; No. 3, 7 inches, 1/6 ; No. 4, 8 inches, 2/- each.

Steel and Tin Ware.

Dippers, Plain Tin	2d. to 1/4 each.
,, Japanned Tin	4d. to 1/6 ,,
Brush Washers, Plain Tin	1/3 & 2/- each.
Do. Japanned	1/9 & 2/3 ,,
Oil Bottles, Screw Tops, Japanned	1/3 ,,
Scrapers	5d. & 2/- ,,
Erasers	1/- & 1/2 ,,

Drawing Boards.

IN BEST SEASONED DEAL OR MAHOGANY.

	Inches.		Clamped Deal. s. d.	Panelled Deal. s. d.	Framed Mahogany s. d.
4to Royal	10½ by 8	each	1 0	1 6	5 0
4to Imperial	13 ,, 9½	,,	1 3	2 0	6 0
4to Imperial, full size	16 ,, 11½	,,	1 6	2 10	—
Half Royal	17 ,, 10½	,,	1 8	2 10	8 0
Demy	18 ,, 13½	,,	1 9	3 3	—
Half Imperial	19 ,, 13½	,,	1 10	3 6	8 8
Medium	20 ,, 15½	,,	2 6	4 0	—
Half Imperial, full size	23 ,, 16	,,	2 8	4 9	—
Royal	22 ,, 17	,,	2 8	4 9	12 8
Half Dble. Elephant ...	24 ,, 19	,,	3 3	5 6	—
Imperial	28 ,, 19	,,	4 0	6 3	16 6
Imperial, full size ...	31 ,, 23	,,	5 3	8 4	—
Double Elephant ...	38 ,, 24	,,	8 6	12 6	—
Double Elephant, full size	41 ,, 28	,,	12 6	—	—

The "Triple" Deal Drawing Boards.

PROTECTED.

Three layers of well-seasoned wood—the centre being placed transverse to the other two—are firmly glued together under great pressure. By this method the liability to warp and twist, which was too common a feature of boards made on the old principle, is reduced to a minimum. The satisfactory character of the "Triple" Drawing Boards is attested by the fact that they are fast superseding the ordinary Clamped Deal Boards.

Sizes and prices the same as Clamped Deal Boards above.

Engineers' Drawing Boards.

These Boards are made of the best picked Dry Pine, one end inlaid Ebony, with mahogany battens at back, having Brass Slots, which allow for the expansion and contraction of the wood. Engineers' Boards are warranted not to get out of the square or to split.

	Inches.		s. d.
Half Imperial	23 by 16	each	8 0
Half Dble. Elephant	28 ,, 21	,,	10 6
Imperial	32 ,, 23	,,	12 6
Dble. Elephant	41 ,, 28	,,	20 0
Antiquarian	54 ,, 32	,,	28 6

Sketching Portfolios,

With Japanned Tin Frames to fasten the Paper down.

Half-Bound, with Leather Outside Flap, and Linen Inside Flaps to hold loose Sketches, or Reserve of Paper.

	Inches outside Frame.		s.	d.
8vo Imperial	$11\frac{1}{2}$ by 8	each	4	6
4to Royal	$12\frac{1}{2}$,, $9\frac{3}{4}$	,,	5	3
6mo Imperial	$15\frac{1}{2}$,, $7\frac{3}{4}$	,,	6	0
4to Imperial	16 ,, $11\frac{1}{4}$	,,	6	6
4to Double Elephant ...	$20\frac{1}{2}$,, $13\frac{3}{4}$	,,	10	6
3mo Imperial	$22\frac{1}{2}$,, $10\frac{1}{2}$	,,	10	6
Half Imperial	$22\frac{1}{2}$,, $15\frac{1}{2}$	,,	12	9

Sketching Stools and Seats.

No.		Each. s.	d.
1.	Pocket Stool, loose seat, 18, 21, and 24 inches	2	3
1A	Ditto fixed seat, 21 inches	3	0
2.	Ditto best make, fixed seat, 18, 21, and 24 inches ...	6	9
3.	Square, loose seat, 21 inches...	3	9
4.	,, ,, 24 ,, ...	4	0
5.	Square, fixed seat 17 ,, ...	4	6
6.	,, ,, 21 ,, ...	5	3
7.	Gentlemen's Seat and Easel Combined	18	9
8.	Ditto best quality, leather seat	31	6
9.	The Lannigan Stool, size when closed $19\frac{1}{2}$ in. by $10\frac{1}{4}$ by 2 ...	3	0
10.	Loose Leather Seat, 24 inches, extra strong	10	0
11.	The "Yeend King" Stool, extra strong, adjustable canvas seat	14	0
12.	Sketching Bag Seat, a combination of a Sketching Bag and a good strong stool...	7	6

Sketching Umbrellas.

No.		£	s.	d.
1.	Covered Brown Holland or Grey Twill Silicia...	1	4	0
2.	Ditto with movable top joint	1	8	0
3.	Improved make, with movable top joint, and sliding joint for alteration of height	1	13	0
4.	Ditto suitable for ladies, nickel silver fittings ...	1	13	0
6.	Covered Brown Holland, movable top joint	0	16	0
7.	French make...	0	18	0

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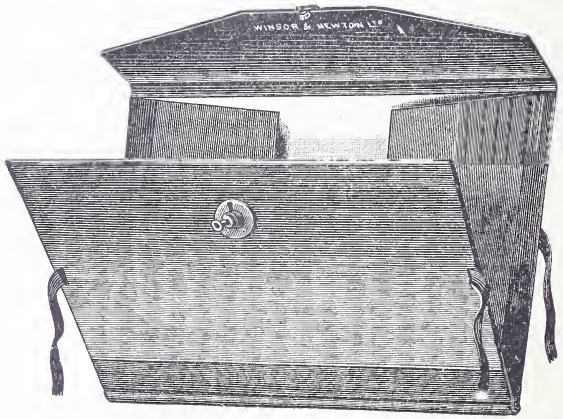
Morocco Back, and Outside Flap with Gold Fillets,
Best Cloth Sides and Inside Stiff Cloth Flaps.



							s.	d.
Half Demy	15½ inches by	10½	... ...	each	5	6
4to Imperial	15 ,,	11	... ...	,,	6	0
Music	16 ,,	11	... ...	,,	6	0
Half Medium ...	17 ,,	11½	... ...	,,	7	0
Half Royal	19 ,,	13	... ...	,,	8	6
Demy	21 ,,	15½	... ...	,,	10	0
Half Imperial	22½ ,,	15½	... ...	,,	10	6
Medium	22 ,,	17	... ...	,,	10	6
Royal	25 ,,	19	... ...	,,	13	6
Super Royal	27 ,,	20	... ...	,,	15	0
Imperial...	31 ,,	22	... ...	,,	21	0
Atlas	34 ,,	26	... ...	,,	27	0
Colombier	36 ,,	24	... ...	,,	30	0
Double Elephant ...	40 ,,	28	... ...	,,	37	6

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WITH OR WITHOUT STIFF INSIDE FLAPS.

		SUPERIOR. Roan Leather Back and Corners, Cloth Sides, & Silk Strings.				SCHOOL OF ART, Cloth Back and Corners, Marble Paper Sides.			
		Without Flaps.		With Flaps.		Without Flaps.		With Flaps.	
		s.	*d.*	*s.*	*d.*	*s.*	*d.*	*s.*	*d.*
Half Demy	each	2	0	2	8	1	0	1	6
4to Imperial	,,	2	0	2	8	1	0	1	6
Music	,,	2	0	2	9	1	0	1	6
Half Medium	,,	2	6	3	3	1	3	1	8
Half Royal	,,	3	0	4	0	1	6	2	0
Demy	,,	3	6	5	0	1	8	2	6
Half Imperial	,,	4	0	5	6	1	10	2	9
Medium	,,	4	6	6	0	2	0	3	0
Royal	,,	5	6	7	6	2	6	3	6
Super Royal	,,	6	9	10	0	2	9	4	0
Imperial	,,	9	6	12	0	3	6	5	0
Atlas	,,	15	0	18	0	6	0	8	6
Columbier...	,,	15	0	18	0	6	0	8	6
Double Elephant...	,,	20	0	24	0	9	0	12	0

The "Useful" Portfolios.

WITH LOCK.

CLOTH BACK AND CORNERS, LEATHER PAPER SIDES.

WITH OR WITHOUT INSIDE FLAPS.

						Without Flaps.		With Flaps.	
						s.	*d.*	*s.*	*d.*
4to Imperial ...	15 inches	by	11 inches	...	each	1	3	1	9
Music	16 ,,		11 ,,	...	,,	1	6	2	0
Half Royal ...	19 ,,		13 ,,	...	,,	2	0	2	6
Half Imperial ...	22½ ,,		15½ ,,	...	,,	2	3	3	0
Royal	25 ,,		19 ,,	...	,,	3	0	3	9
Imperial	31 ,,		22 ,,	...	,,	4	0	5	3

Pencil Cases.

CLOTH OR LEATHER.

ROUND.	Cloth.	Leather.	Best Leather
	s. d.	s. d.	s. d.
No. 1. 7 inches long by 1 inch diameter, each	0 3	0 7	0 9
,, 2. 7 ,, 1½ ,, ,,	0 5	0 9	1 0
,, 3. 7 ,, 1¾ ,, ,,	0 6	1 0	1 3

FLAT.	Cloth.	Leather
	s. d.	s. d.
To contain 3 Pencils ... ... each	0 3	0 9
,, 4 ,, ... ,,	0 4	0 10
,, 6 ,, ... ,,	0 5	1 0

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WITH OR WITHOUT HANDLES.

OVAL. With removable metal division to protect the points of the Brushes.	s. d.
No. 1. 8½ inches long... ... each	2 3
,, 2. 10 ,, ... ,,	2 6
,, 3. 14 ,, ... ,,	3 0

ROUND. Without Division.	s. d.
No. 4. 13 in. long by 1½ in. diameter	1 6
,, 5. 14 ,, 2 ,, each	1 9
,, 6. 14 ,, 2½ ,, ,,	2 0
,, 8. 14 ,, 2 ,, ,,	1 0

,, 10. 8¼ inches long by 1½ inches diameter, Round, with division in centre ,, 1 0

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,, 9. Rolling Brush Case, 9 inches long, to hold 6 Brushes ... ... ,, 2 0

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7 by 5	0 9	15 by 13	3 6	26 by 22	11 6
8 ,, 6	1 0	16 ,, 12	3 6	27 ,, 22	11 6
9 ,, 7	1 2	18 ,, 14	4 6	28 ,, 24	13 6
10 ,, 7	1 3	20 ,, 15	5 3	30 ,, 21	14 6
10 ,, 8	1 6	22 ,, 17	6 9	30 ,, 25	15 0
12 ,, 9	2 0	24 ,, 18	8 0	32 ,, 27	18 0
14 ,, 10	2 3	25 ,, 19	9 0	36 ,, 28	24 0
14 ,, 12	2 8	25 ,, 21	10 0	36 ,, 30	27 0
15 ,, 10	2 8				

Prepared Ivories for Miniature Painting.

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Nos.	Inches.	Each. s. d.	Nos.	Inches.	Each. s. d.	Nos.	Inches.	Each. s. d.
0 ...	2 by 1⅝ ...	0 10	5 ...	3½ by 2⅜ ...	3 0	9 ...	4⅜ by 3⅝ ...	6 6
1 ...	2⅜ ,, 1¼ ..	1 1	6 ...	3⅝ ,, 2⅝ ...	4 0	10 ...	5 ,, 4 ...	9 6
2 ...	2½ ,, 2 ...	1 4	7 ...	3¾ ,, 3 ...	4 6	11 ...	5¼ ,, 4¼ ...	12 6
3 ...	2¾ ,, 2¼ ...	2 0	8 ...	4¼ ,, 3¼ ...	5 0	12 ...	6 ,, 4⅝ ...	16 6
4 ...	3 ,, 2½ ...	2 9						

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Is. EACH.

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				s.	d.
Set 240.	25¼ in. by 10¾ in., 3 plates,	Iris	the set	9	0
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,, 266.	20½ ,, ,, 8¾ in., 6 ,,	Various ...	,,	10	6

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,, 263.	18 in. ,, 7 in., 4 ,,	Landscape ...	,,	7	0
,, 267.	25 in. ,, 18¼ in., 4 ,,	Dogs ...	,,	7	6

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22.	Near Bramber			
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24.	Ditto			
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